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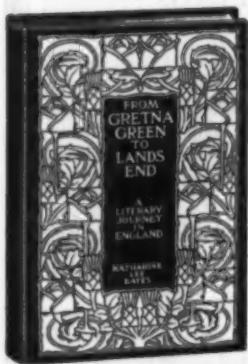
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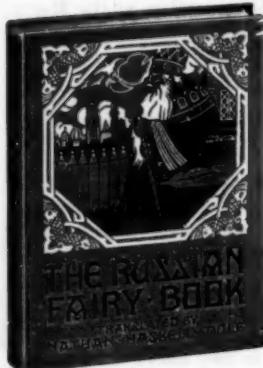
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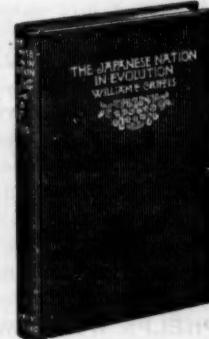
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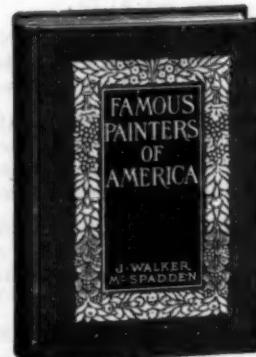
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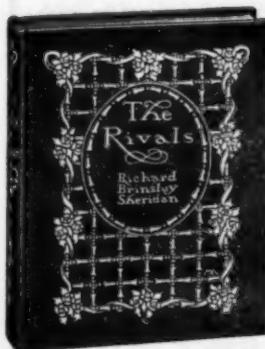
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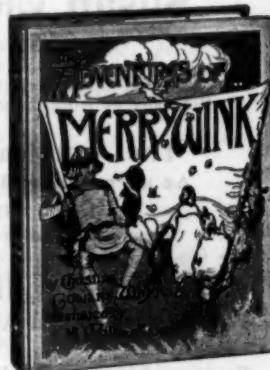
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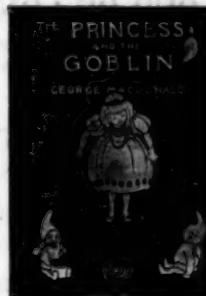


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MONCURE DANIEL CONWAY.

It was a rich life, and a helpful one, that ended when Dr. Conway died in Paris, on the fifteenth of last month. It had covered just three-quarters of a century, and had entered into active relations with many of the most significant developments and personalities of the period. He said in his Autobiography published three years ago :

"The eventualities of life brought me into close connection with some large movements of my time, and also with incidents little noticed when they occurred, which time has proved of more far-reaching effect than the immediately imposing events. I have been brought into personal relations with leading minds and characters which already are becoming quasi-classic figures to the youth around me, and already show the usual tendency of such figures to invest themselves with mythology."

A life which may be described in such terms as these cannot fail to be of deep and instructive interest, and, now that its accounts are closed, many readers should wish to make acquaintance, renewed or original, with the volumes which contain its autobiographical record. Few volumes of the kind are of equal interest, or equally deserving of thoughtful consideration.

Probably the most essential characteristic of Dr. Conway's life was its open-mindedness, and the accompanying determination to know the truth of whatever matters occupied his attention. A man must be singularly honest with himself to be able to escape, as completely as this man did, from the prison-house of wont and prepossession, to construct anew his personal habitation of clear thinking and right living. Starting on his career as a narrow evangelical—a circuit-rider in Maryland—he became a powerful exponent of liberal religious thought; born into a slaveholding family, and inheriting the prejudices of his social class, he became an impassioned ally of the abolitionists, incidentally liberating his own family slaves, and finding a new home for them on the free soil of Ohio. The readiness, thus illustrated, to let thought have its way, and to square the action with the idea, was the controlling principle of the noble life now brought to its close, and constitutes its fundamental title to our respect.

The events of Dr. Conway's early life may be very briefly summarized. Dickinson College, Pennsylvania, was his alma mater, and gradu-

ated him at the age of seventeen. He studied law for a time, then went into the ministry. His adoption of Unitarianism was made at about the time when he became of age, and the change in his religious outlook was largely due to the influence of Emerson. This year of his majority he spent the summer at Concord, where he met the gentle sage with whom he was to become so intimately associated. A year of study in the Harvard Divinity School followed; it was the year of the Anthony Burns episode and of the Kansas-Nebraska bill, which matters confirmed the young man in his anti-slavery principles. During the next seven years, he occupied Unitarian pastorates in Washington and Cincinnati. The Washington incumbency ended with a "fatal sermon," too outspoken for the slavery interest to stomach, and the preacher, charged with "desecration of his pulpit," was promptly dismissed. He removed to Cincinnati in 1856, and it was there that he was married. It was also there that he edited "The Dial," second of that name, a monthly magazine which lived exactly one year.

The outbreak of the Civil War brought Dr. Conway to the East again, and engaged him in many intellectual and humane activities in the cause of the Union, which was to him emphatically the cause of freedom. Soon after the Emancipation Proclamation went into effect, he accepted an offer from England to lecture in that country. He thus entered upon what was to be a foreign sojourn of more than twenty years, during which time he acted as minister of the South Place Chapel in London, besides doing much work in journalism, scholarship, and literature. He sums up in these words his record up to the time of his change of residence:

"I had said my say in America; I had borne my testimony, as the Quakers say, in all the towns of Ohio, in every important town of New England, and in the chief cities of New York, in Philadelphia and surrounding places, and in Washington. I had written innumerable articles and letters in papers and magazines, and my two books on the crisis were in wide circulation. It appeared, therefore, a fair time for me to go for a few months to represent the moral and political situation as viewed by American anti-slavery people."

The life of the score of years that followed, as we read of it in the *Autobiography*, is rich in many kinds of interest. Dr. Conway had the social instinct to a remarkable degree, and his combination of intellectual force with sweetness of temper won for him both the respect and the affection of a great number of the leading spirits of the time, on the Continent as well as in England.

In 1875, Dr. Conway made a vacation visit to the United States, but it was not until 1884 that he finally severed relations with his London congregation, and came home for good. This latter statement, however, needs much qualification, for he continued to make frequent journeys abroad, and, as we have seen, it was in a foreign land that his career came to an end. How far afield his wanderings took him appears from "My Pilgrimage to the Wise Men of the East," that fascinating supplement to a fascinating *Autobiography*. His deep interest in the oriental religions made him eager to study them at first hand, and enter into personal relations with their leading exponents. Long before he made this pilgrimage he had published "The Sacred Anthology," a collection of passages from the great religious writings of the East, which had been one of his most widely-circulated books. Other books resulting from his studies in comparative religion were "Demonology and Devil Lore," "The Wandering Jew," and "Solomon and Solomonic Literature."

The literary activities of his later years were mainly devoted to subjects connected with American history. He had seen some of the most important parts of American history in the making, and had been deeply impressed with the fact that every historical happening tends to become quickly obscured by legend. In particular, he knew well from his own experience how widely variant from the truth was the popular or legendary idea of the Civil War and its chief actors that had come to be generally accepted a generation later. When he turned to make researches in our earlier annals, he kept this lesson at heart, and in the true spirit of exact scholarship went straight to the documentary sources and did not allow traditions to cloud his vision or impair his judgment. His method is exemplified by his biographies of Edmund Randolph and Thomas Paine. His life of Paine, in fact, together with his critical edition of Paine's writings, constitutes the chief literary monument of Dr. Conway's career. It revealed the subject as he really was, and dispelled forever from all serious minds the bogey that for generations had been on pulpit exhibition for the pointing of a cheap and sensational moral.

Dr. Conway's books, unless we except the *Autobiography*, will not perpetuate his memory with the wider public. His voluminous output of writing was either frankly ephemeral or narrowly specialized, and these are not the qualities that make for lasting fame. But the memory of his personality will be cherished for at least

another generation by those who were privileged to hold intercourse with him. He was one of the best of talkers and one of the sincerest of friends, and his sympathies radiated upon all who came within their range. He will be missed in his familiar haunts — the Century, and the Authors, and the homes that knew him as a loved and honored guest. But the sadness caused by his death will be tempered by the thought that he lived his life fully, and made the world a better place than it would have been without him.

CASUAL COMMENT.

A NAVAL CAPTAIN AND A LITERARY STYLIST are not every day encountered in one and the same person; but this unusual combination exists in Captain Alfred T. Mahan, whose books owe no small part of their popularity to the graceful and readable style in which they are written. In his new volume, "From Sail to Steam," one of the personally reminiscent chapters treats of the author's development of his own medium of expression, and shows that, whatever he may believe as to the poet, he holds that the *proseateur* is born *and* made. With Dr. Johnson, he would reject the first spontaneous utterance and substitute the embellished and full-rounded period. His remarks, the fruit of his own experience as a writer, are of interest to anyone who holds a pen; and is there anybody who does not? At the same time, just as one takes a malicious pleasure in convicting a grammarian of a solecism, so one feels a mischievous temptation to expose one or two little faults of style in this admirable writer's observations on style. Among the "minute details" that seem to him "worthy of the utmost care" is the following: "to avoid an adjective which belongs to one of two nouns being so placed as to seem to qualify both." "To avoid an adjective's being placed" would be correct (so the purists say) although awkward; better, "to avoid placing," etc., or "never to place," etc. The Captain tells us that he abhors the split infinitive, and we are not very fond of it ourselves; but he also shuns the relative "that." In this we think he deprives himself of a useful and indeed almost indispensable word. Where the relative clause completes the meaning of the antecedent, "that" is the proper pronoun to use, though "which" is often allowed to take its place. If the Captain will permit one further suggestion, would it not be well to make more generous provision for the support of one's present participles? To leave a poor particle all alone, with no friendly noun or pronoun to lean against, is almost cruel. For example, in his recent entertaining magazine article on "Old-time Naval Officers," our author says, speaking of the flag-officer and himself: "Going ashore one day with him for a constitutional, he caught sight of my necktie," etc. The sense is plain enough, but "going" agrees with neither "he" nor "necktie"; in fact, its hopeless disagreement amounts to a sort of grammatical dyspepsia. Again, ten lines further down the page: "Going ashore together one day for a walk, the surgeon smudged his clothes," etc. Once more: "Judging by my experience, . . . the life of an aide is literally that of a dog." How simple and satisfying to have put "judged" instead of "judg-

ing"! But of course all this is unimportant. Perhaps, like the higher mathematics, this grammatical hair-splitting has a fascination inversely proportional to its utility.

MISS ALMA-TADEMA'S SUNNY PHILOSOPHY finds pleasant expression in her reported conversation regarding her forthcoming book on the simple life, the ethical basis of happiness, and kindred themes of interest to the homely philosopher that dwells in each one of us. "This book of mine," she is quoted as saying, "has never been published, and I came over here to give a few readings from it because I have always loved to read, and because I wanted to see my friends here, and I thought that would be a pleasant way of doing it. My book isn't at all a practical handbook of happiness. Perhaps some day I shall write a more practical book on the subject; but it seemed to me the ethical part, the spiritual basis, came first." To Miss Alma-Tadema, happiness is very much what Boston is to the true Bostonian. Just as to him Boston is not a geographical locality but rather a state of mind, so to this cheerful lady happiness is "something quite apart from outward circumstances; it is a matter of the mind," and "if we have the right attitude of mind nothing can make us really unhappy." She does admit, however, after experience of an Atlantic voyage, that "seasickness damps one's ardor for life, though it doesn't last long." As to loneliness, she says: "I don't see how one can be lonely when there is always Nature; but I believe the best happiness comes from being always ready to give friendship and fellowship and affection, and to receive it." In all this, and in more which we do not quote, there is sanity and sense that could hardly be improved upon — unless one were to "beat the Dutch"; for Miss Laurence Alma-Tadema is the daughter of a Dutch father (as everyone knows), and so, if not exactly a daughter of Holland, is at least a granddaughter of that brave little country.

A NEW LIBRARY JOURNAL is one of the palpable results of the recent thirtieth annual convention of the British Library Association at Glasgow. Some time before that event, the Board of Education had sent out a circular to the public libraries of the kingdom, urging their co-operation with the National Home Reading Union in furthering the interests common to both. The outcome of this and subsequent agitation and discussion has now appeared in the shape of an inviting monthly magazine called "The Readers' Review," which will treat not only of matters pertaining especially to the Union, but also of such themes as the libraries subscribing to it shall choose to bring forward for discussion; and it will thus serve as the official organ of the local library at the same time that it stands for the larger interests of the Home Reading Union and of public libraries throughout the land. The Union undertakes to provide sixteen pages of literary matter and important news items, and the Library Association is invited to nominate an editorial committee as its own representative — or perhaps to take entire charge of the editorship. This point is not quite clear to us. Book-lists and local advertisements are spoken of as to be forthcoming from the various subscribing libraries, and these libraries may either sell or distribute gratuitously the copies for which they subscribe. The saving in printing expenses to the several libraries by this co-operative action, and the gain expected from advertisements, will more than pay for the copies of the period-

ical taken by the coöperating libraries. It is reported that the scheme has already met with favor from some of the principal boroughs in the kingdom, although London itself is moving slowly in the matter. The whole plan illustrates for us our British cousins' superior aptitude and fondness for coöperation. In coöperative schemes they are a long lead ahead of us.

PUBLIC LIBRARY BORROWERS OF FICTION are much fewer in proportion to the whole number of public-library patrons, than an unthinking reader of circulation statistics would infer. For example, the Grand Rapids Public Library numbers about 15,000 card-holders; but in the past year, as has been ascertained, only 3890 of these persons drew fiction, while of this number 1050, or barely seven per cent of the library's patrons, drew more than sixty per cent of all the novels drawn, and 152 drew sixteen per cent. Therefore the familiar report that two-thirds, or three-quarters, or four-fifths, of a library's total circulation has been fiction, need not induce gloomy apprehensions of a softening of the public brain. Probably not more than a quarter of the card-holders—and those largely in the sentimental stage of their adolescence—are readers of novels only. Indeed, it is probable that not so many as one-quarter read nothing more serious than story-books from January to December; and even readers of innumerable novels may actually spend more time over a few serious books than over fiction in the course of the year. Ten historical or scientific works might easily demand more hours of reading and study than a hundred novels of the day. The latter are often run through at odd moments as a "rest cure," after strenuous intellectual labors. Furthermore, hundreds and thousands of novels are taken from the library and returned unread or but partly read. A chapter, a page, a turning of the leaves perhaps, or a glance at the end, may convince the borrower that the book has no meat for him, and back it goes. While, then, signs of serious-mindedness are always to be welcomed in public-library patrons, there is no cause for despair in statistical evidences of even a greatly disproportionate borrowing of fiction.

THE STATUS OF THE LIBRARIAN as the representative of a learned profession was commented upon by Mr. Carnegie in his speech at the recent laying of the corner-stone of a new library building in Glasgow. He deplored especially the low estimation in which librarians are held in Great Britain, and urged a more generous recognition of their services. These words of the Laird of Skibo the Secretary of the Library Assistants' Association regards as almost equivalent to insult added to injury. "From Mr. Carnegie," he says in the Association's official journal, "such remarks are simply amusing, seeing that by building bookless, incomeless libraries, he has done more than any man to bring ill-equipped men into the profession. A Carnegie provincial library that cannot afford books cannot afford to pay a professional librarian, and the man appointed is simply another unfit recruit. The satire of Mr. Carnegie's is even more biting when he compares the superior technical training of the American librarian with ours, seeing that he has never lifted a finger in this country for the education of the librarian." Without heartily applauding the censorious tone of this utterance, one may appropriately enough urge that the admitted zeal and unselfishness of library workers deserve more handsome recognition, in terms of dollars and cents, both from the private

benefactor and from the public treasury. Librarianships, like professorships, might well be endowed. This by way of suggestion to any man of millions who is haunted with the fear of dying disgracefully rich.

THE DISADVANTAGES OF UNIVERSAL CULTURE, granted the possibility of the whole world's ever attaining to what we here and now regard as culture, must have suggested themselves to many an idle muser. As a man thinks, so is he. A world in which all nations and races cherished the same ideals and thought the same thoughts would be insufferably monotonous. For one thing, would not all men come to look alike? Even as it is, with the spread of international communication and the interchange of Eastern and Western ideas, national types are said to be disappearing, and all mankind is assuming, or in danger of assuming, a dreary sameness of lineament and expression. A German artist who makes a specialty of studying the lines and features of the human face declares that we are all getting to be as like as peas in a pod. The final result will be the composite human being, like the composite photograph; and the standardized face, like the standardized railway, the standardized flour-barrel, or (terrible thought) the standardized spelling. Already this student of physiognomy finds the same characteristics in Irishmen as in American Indians, and in the Esquimaux as in the Japanese. However, this retrograde movement from complexity and differentiation and specialization back to primal uniformity and sameness will not go very far in our day and generation. One can comfortingly say to oneself, as one does in estimating the probable duration of the sun's heat, "The world will last out my time, any way."

THE COLUMBIA CRAZE FOR SPELLING-REFORM reached its climax in the late formal acceptance by the Board of Trustees, in council assembled, of one hundred and eighty "reformed" words. These redeemed reprobates, having been brought to see the error of their ways, having put off the old man, which is unphonetic, and put on the new, which is created in the office of the Spelling-Reform Association, are henceforth admitted to good and regular standing in the Columbia vocabulary. But no punishment—neither suspension nor expulsion, nor even so much as a censure—will be inflicted on those students who still prefer the unregenerate spelling. The list invites a few comments. Shorter and simpler than a catalogue of words in -or would have been an enumeration of those in -our, if any such are to be sanctioned. If *gipsy*, then why not *Egyptian*, since the two are etymologically the same? But perhaps the omission is due to the latter's being a proper noun. *Whisky* is perhaps a logical concession to the now general practice of writing *whiskies* in the plural. *Rime* for *rhyme* makes one shudder. Doubtless there are in the list many spellings that, even without Columbia's sanction, the world would in time have learned to endure, to pity, and finally to embrace; but the world dislikes to be asked to hasten in such matters.

THE BOOKS OF LESLIE STEPHEN must have formed an interesting collection after their owner had finished using them. Critical comments, pithy and pungent, adorned their margins, and he never hesitated, when occasion required, to tear the heart out of a volume in more senses than one. Some of the best reading in Maitland's life of Stephen has to do with the treatment accorded to his library by this no-respecter of books.

And now the London Library (enviable corporation, soulless though it be) has become the happy possessor of six hundred volumes that were once Sir Leslie's, and that bear copious marginal notes and sketches — for Stephen was facile with his pen in a double sense. To preserve these annotations, many of which are characteristically audacious and amusing, from the ravages of the reader's thumb, they have received a coat of varnish, or sizing. Fortunate henceforth the London Library reader, to hold in his hands the favorite books of him who spent his own "hours in a library" with such happy results to posterity, and to read on their fly-leaves and margins the *ipissima verba*, in autograph, of this honestest of critics!

SIR ORACLE INCARNATED AS G. B. S. has spoken, and we know the worst. He has called us "a nation of villagers," face to face with the fruits of our "political imbecility" at last patent to all eyes. The trusts are our masters, and the President would do well to abdicate, passing the succession on to Mr. Anthony Comstock, who is "America's epitome." Probably we shall not be left to manage our political affairs much longer anyway, for it is "now clearly necessary to the world's welfare that all Americans must be entirely disfranchised and declared incapable of public employment or office, and their country taken over, regulated, and governed by us" Europeans. We are disgraced as the land of lynch law and free love, and our Constitution is "simply a charter of anarchism in its worst form." Thus in "desperate levity" are our sins set forth, and Rhadamanthine judgment pronounced upon us. Let no dog among us bark, but rather let all dogs flee with tails ignominiously curled about their legs. These pronouncements have the finality of fate. *Bos locutus est.*

HARD TIMES AND THE BOOK TRADE afford material for some interesting speculations. The belief is held by competent observers that the sale of books is but little affected by a period of financial stringency. Some even contend that at Christmas time the sale of books is stimulated at the expense of more costly gifts. The purchaser who would need ten or twenty or fifty dollars for a suitable gift at a jewelry store, finds that for two or three or five dollars wisely expended at a book store he can procure a gift always acceptable and in good taste. The "Publisher's Weekly" says on this point: "The strength of the book trade is in the fact that it is midway between the necessities and the luxuries. The richer classes will not buy expensive jewelry, and their Christmas purchases are the more likely to be of books. This will be true also of the great middle class, people who find in books a convenient and inexpensive present. Publishers and booksellers," the "Weekly" wisely concludes, "will continue to do well with really good books."

COMMUNICATIONS.

BROWNING'S NARRATIVE VERSE.

(To the Editor of THE DIAL.)

In his survey of English narrative poetry, published in your issue of November 16, Mr. Charles Leonard Moore repeats a criticism of Browning that has been heard frequently before — that the monologue, his most characteristic form of art, is thoroughly unnatural. One may heartily agree with what Mr. Moore goes on to say, that a soliloquy may easily be overdone; Browning him-

self overdid it, for example in "The Return of the Druses," act ii, scene i, in which Djabal leads off with a long soliloquy and follows it up with five "asides" before he and Khalil begin to converse together — to say nothing of the asides in which Djabal and Aneal indulge later in the scene. But with Browning's masterpiece the case is different. If Mr. Moore will take down "The Ring and the Book" once more, he will find, I think, that it contains just three soliloquies — the remarks of the two lawyers and of the Pope. In the first and the last poem Browning speaks in his capacity of editor and interpreter; all the other speakers address one or more persons and cannot therefore be said to soliloquize. With regard to the artistic merits of monologues of this kind, I do not see how speaking that is intended to be heard is less artistic than writing that is intended to be read. And to say that one must not speak beyond a certain length of time is a good deal like saying that a sunset may be crimson to a certain degree, but not more so; it is to utter the most baneful kind of criticism that literature has to encounter.

But how about the soliloquies of the lawyers, the Pope, and, for that matter, of any and all of Browning's poems? Here again Mr. Moore is right if one accepts his premises. A soliloquy with no compelling cause is doubtless unnatural; though it were rash, perhaps, to say the most foolish of all the many follies of literature. But does Browning lack the compelling cause? De Archangelis is writing his speech in defense of Guido. Surely there can be no artistic sin in projecting his thoughts upon paper — even to the extent of all the thoughts that come to him until the speech is pigeonholed and he goes off to play with Cinoncello. Similarly, Bottinius reads his finished speech, with brief comments; what can be more natural or lifelike? The Pope speaks 2128 lines, it is true, — a little more than the number in "Macbeth"; but surely there is a compelling cause for his prolonged deliberation, — it is not merely Guido's life, worthless as that appears, not merely his own eternal welfare, it is the triumph of justice over injustice, of righteousness over the subtle forces of hell. As the arbiter of this strife, the Pope may well pause. That his utterance should be a soliloquy, is in the nature of things inevitable; a powerful situation could hardly be devised that would provide him with an interlocutor.

I am not pleading with Mr. Moore for the inclusion of any part of "The Ring and the Book" in his proposed anthology — which may we have soon; but he might do worse than print therein "Caponsacchi" and "Pompilia," the stories of two of the most impressive characters of the world's fiction.

CLARK S. NORTHUP.

Cornell University, Ithaca, N. Y., November 22, 1907.

TENNYSON'S "THE PASSING OF ARTHUR."

(To the Editor of THE DIAL.)

If we are to have an anthology of English narrative verse, might it not be better to include in it "Tennyson's "The Passing of Arthur" in preference to the poet's cruder earlier form "Morte D'Arthur," as recommended by Mr. Charles L. Moore in your current issue?

The rules that govern the making of an anthology must of necessity be based on personal preferences. But the selection of an experiment in preference to a completed form seems to me so peculiar that for a moment one is tempted to think it possible that the writer confused the "Morte D'Arthur" with "The Passing of Arthur."

O. R. HOWARD THOMSON.

Williamsport, Pa., Nov. 21, 1907.

The New Books.

QUEEN VICTORIA AS LETTER-WRITER.*

The long-awaited Letters of Queen Victoria, edited by Mr. A. C. Benson and Viscount Esher, have at last appeared in three generous octavos, not far from two thousand pages; and yet the correspondence extends only to the beginning of the year 1862, and is, so the editors intimate, a mere sifting of the whole mass of available material. If a sieve with even finer meshes had been used, and a good third or half of the actually published letters kept back, we should still have been served with no scant measure. Indeed, for purposes of honest reading (not skimming) and hearty enjoyment, it is not impossible that if these letters had been, like the Sibylline Books, diminished by two-thirds, the remaining third would, like them, have been worth as much as the whole. Communications of a merely formal nature, and those that, like many to the writer's "dearly beloved Uncle" (King Leopold of Belgium), contain nothing but pretty out-gushings of affection, are so little varied or original in conception and expression, that a very few might fairly answer as representative of all. There are enough that are important, as illustrative either of current history or of personal character, without including those of lesser interest. For the letters, merely as examples of epistolary literature, are in no way remarkable; their writer was far from being a Madame de Sévigné.

The monotony is pleasantly relieved by the insertion of many letters to the Queen, by extracts from other contemporary documents, and by an occasional passage from her majesty's diary. Moreover, the care and skill shown in editing and annotating this great quantity of miscellaneous matter are all that could be desired. Besides the editors, several other men of letters, expert in various departments of learning and literature, have taken part in the preparation of these volumes. Mr. John Morley "has read and criticised the book in its final form"; Lord Knollys has aided in the selection of material; Mr. J. W. Headlam has helped in preparing the brief and excellent historical summaries that introduce the several chapters; Dr. Eugene Oswald has done good work in translating;

*THE LETTERS OF QUEEN VICTORIA. A selection from Her Majesty's Correspondence between the years 1837 and 1861. Published by Authority of His Majesty the King. Edited by Arthur Christopher Benson, M.A., and Viscount Esher, G.C.V.O., K.C.B. In three volumes. Illustrated. New York: Longmans, Green, & Co.

and others have rendered service of different kinds. A word, now, from the editors as to the general plan of the whole work.

"His Majesty, the King, having decided that no attempt should be made to publish these papers *in extenso*, it was necessary to determine upon some definite principle of selection. It became clear that the only satisfactory plan was to publish specimens of such documents as would serve to bring out the development of the Queen's character and disposition, and to give typical instances of her methods in dealing with political and social matters — to produce, in fact, a book for British citizens and British subjects, rather than a book for students of political history. That the inner workings of the unwritten constitution of the country, that some of the unrealized checks and balances, that the delicate equipoise of the component parts of our executive machinery, should stand revealed, was inevitable."

It was thought the less desirable to make the work a detailed history of the years 1837-61 "as Sir Theodore Martin, under the auspices of the Queen herself, has dealt so minutely and exhaustively with the relations of the Queen's innermost circle to the political and social life of the time." A few extracts, to exhibit if possible in so brief a space the Queen's character in process of development, and to give an idea of "her methods in dealing with political and social matters," may now be fitly introduced. The letters really begin nine years before the assigned date, the earliest one having been written in 1828. It is the first of a long series to Prince, and afterward King, Leopold, brother to the Duchess of Kent. As girlishly human as that of any little nine-year-old Miss to a fond uncle, it offers the strongest possible contrast to the great mass of later letters, so many of which are formal and official and written by a secretary's hand.

"MY DEAREST UNCLE,—I wish you many happy returns of your birthday; I very often think of you, and I hope to see you soon again, for I am very fond of you. I see my Aunt Sophia often, who looks very well, and is very well. I use every day your pretty soup-basin. Is it very warm in Italy? It is so mild here, that I go out every day. Mama is tolerable well and [I] am quite well. Your affectionate niece,

VICTORIA.

"P. S.—I am very angry with you, Uncle, for you have never written to me once since you went, and that is a long while."

Another letter, six years later, to the same beloved uncle, shows the writer deep in history, ancient and modern. It was certainly no ordinary mind that could, at her age, understand and enjoy the works in which she declares herself so deeply interested. Shorn of introductory and concluding amenities, the letter reads as follows:

"As I have not got Sully's Memoirs, I shall be delighted if you will be so good as to give them to me.

Reading history is one of my greatest delights, and perhaps, dear Uncle, you might like to know which books in that line I am now reading. In my lessons with the Dean of Chester, I am reading Russell's *Modern Europe*, which is very interesting, and Clarendon's *History of the Rebellion*. It is drily written, but is full of instruction. I like reading different authors, of different opinions, by which means I learn not to lean on one particular side. Besides my lessons, I read Jones' account of the wars in Spain, Portugal, and the South of France, from the year 1808 till 1814. It is well done, I think, and amuses me very much. In French I am now in *La Rivalité de la France et de l'Espagne, par Gaillard*, which is very interesting. I have also begun Rollin. I am very fond of making tables of the Kings and Queens, as I go on, and I have lately finished one of the English Sovereigns and their consorts, as, of course, the history of my own country is one of my first duties."

The courting and the espousal of the young Queen receive due mention in the correspondence of early 1840, but the editors have permitted no desecration of the innermost sanctuary of the heart. In a letter written on the day following her marriage, the happy bride exclaims, with lavish use of italics and capitals, and splendid disregard of grammar and syntax: "I write to you from here [Windsor Castle], the happiest, happiest Being that ever existed. Really, I do not think it *possible* for anyone in the world to be *happier*, or as happy as I am. He is an Angel, and his kindness and affection for me is really touching. To look in those dear eyes, and that dear sunny face, is enough to make me adore him. What I can do to make him happy will be my greatest delight."

Passing now to the revolutionary disturbances of 1848, we quote from a birthday letter written to Lord Melbourne on the 15th of March.

"Lord Melbourne will agree with the Queen that the last three weeks have brought back the times of the last century, and we are in the midst of troubles abroad. The Revolution in France is a sad and alarming thing. . . . The poor King and his Government made many mistakes within the last two years, and were obstinate and totally blind at the last till flight was inevitable. But for *sixteen* years he did a great deal to maintain peace, and made France prosperous, which should *not* be forgotten. . . . Lord Melbourne's kind heart will grieve to think of the real want the poor King and Queen are in, their dinner-table containing barely enough to eat. . . . Surely the poor old King is sufficiently punished for his faults."

Reference is also made to the discontent in Germany, but the writer feels assured that "the good Germans are at bottom very loyal." She also gives thanks that Belgium is not involved in the prevailing disturbances.

Among the many statesmanlike letters and messages of the Queen, a communication to Lord Clarendon, Foreign Secretary, written on the eve of the outbreak of the Crimean War, will

serve as an illustration of her clear-headedness and sagacity. We quote a few sentences, but cannot feel sure how far they are the unprompted expression of her own mind.

"As matters have now been arranged, it appears to the Queen, moreover, that we have taken on ourselves in conjunction with France all the risks of a European war without having bound Turkey to any conditions with respect to provoking it. The hundred and twenty fanatical Turks constituting the Divan at Constantinople are left sole judges of the line of policy to be pursued, and made cognisant at the same time of the fact that England and France have bound themselves to defend the Turkish Territory! This is entrusting them with a power which Parliament has been jealous to confide even to the hands of the British Crown. It may be a question whether England ought to go to war for the defense of so-called Turkish Independence; but there can be none that if she does so, she ought to be the sole judge of what constitutes a breach of that independence, and have the fullest power to prevent by negotiation the breaking out of the war."

A visit of the Emperor Napoleon III. to England, in 1856, moved his royal hostess to certain reflections on the strangely contradictory qualities of his character. From a five-page "memorandum" in which the Queen attempts to analyze that character, a few words may be quoted. The paper begins with comments on the remarkable combination of circumstances that had brought England and her ancient foe and rival, France, into close alliance, and had made it possible for the nephew of the hated Corsican to set foot on British soil as a friendly visiting monarch. The writer's sex would not be hard to guess, did we not already know it.

"That he is a very *extraordinary* man, with great qualities, there can be no doubt — I might almost say a mysterious man. He is evidently possessed of *indomitable courage, unflinching firmness of purpose, self-reliance, perseverance, and great secrecy*; to this should be added, a great reliance on what he calls his *Star*, and a belief in omens and incidents as connected with his future destiny, which is almost romantic — and at the same time he is endowed with wonderful *self-control*, great calmness, even *gentleness*, and with a power of *fascination*, the effect of which upon all those who become more intimately acquainted with him is *most sensibly* felt."

And so on, with a use of italics that seems almost frantic. She thinks him more German than French in disposition, astonishingly tactful and versed in public affairs for one reared in comparative obscurity, and in one sense irresponsible for his acts of cruelty and wrong, because he believes himself the passive instrument of a heaven-appointed destiny. The whole document forms one of the most curious items in the whole book.

The two qualities most typical of English middle-class character, as the editors point out, are common-sense and family affection; and these qualities the Queen possessed in generous

measure. Hence her popularity, and herein the appeal which her letters make to the general reader. Of the handsome appearance of these three ample volumes, and of their many excellent and appropriate illustrations, and also of the full index and the carefully prepared genealogical tables, there is no room to speak. It is little wonder the work was long in making its appearance.

PERCY F. BICKNELL.

NOTABLE ACHIEVEMENTS IN
WOOD-ENGRAVING.*

The distinguished achievement of Mr. Timothy Cole as a wood-engraver has been more than once noticed in these columns. Continuing the monumental series of reproductions of paintings by the old masters, begun many years ago with "Old Italian Masters," and followed at considerable intervals by "Old Dutch and Flemish Masters" and "Old English Masters," he now presents us with a volume on "Old Spanish Masters." The thirty-one examples of his work contained in it add fresh lustre to his fame. Though not all of equal excellence, they are as beautiful artistically as anything he has previously done, and some of them are quite unsurpassed. Mr. Cole's skill with the graver shows no sign of diminution. His line is still as marvellously varied, as virile and sympathetically expressive, as ever. There is, too, the same certainty of handling and feeling for tactile values — to quote Mr. Berenson's phrase, — the same combination of strength and refinement, that have marked his finest performance in the past.

Wood-cuts have been so almost entirely superseded by photo-mechanical engravings that it seems worth while to set forth here the points wherein each is superior to the other. The greater fidelity of the mechanical process is incontestable, and in spite of more or less inevitable distortion of tone values and the general deadening of the whole effect, the result yields a far better basis for forming an opinion of the original than any hand-wrought engraving can give. If, however, a wood-engraving leaves something out of the reproduction, it affords a much richer quality of tone and preserves more of the atmosphere — the *envelope*, as the French would say. To put it in another way, the mechanical reproduction is soulless even when authentic, while the wood-cut may retain the vitality of the

original though something is perforce left out. A comparison of Mr. Cole's engraving of "The Spinners" by Velasquez with a good photo-engraving of the picture will show clearly what is meant by the foregoing. In almost any of the surfaces, — as, for instance, that of the gown of the woman lifting the curtain, or that of the wall at the right of the alcove, — it will be found that the engraver has not fully brought out all of the subtle modulations and broken color of the painting. The wood-cut does, however, give a sense of the way in which brilliant rays of light and pulsing shadows play through the room, and there is a mellowness and softness of tone that the mechanical engraving cannot approach.

Within the limitations imposed by the nature of his art, Mr. Cole has wrought wonders; but to appreciate his engravings at their full value they should be considered not as reproductions, but as interpretations in another medium. Viewed in this way, we may best enjoy their very great beauty in and for itself, and may get from them something we must almost certainly miss if we endeavor to translate them back into the medium from which they were copied. Take, for example, the superb engraving of "The Menippus" by Velasquez. Wherever the eye may play over it, its texture is entrancing. Whether or not it is faithful to the smallest detail is unimportant. Faithful it is, in a large sense; but apart from that, it is a work of art in itself, and the fact that it is based upon another work of art is, or should be, a minor consideration.

Similar delight is afforded by each of the engravings in this volume, though not always in the same degree. Those from the portrait of El Greco by himself, and the "Head of a Young Man" by Velasquez, are veritable triumphs; and a number of others — as Murillo's "Immaculate Conception" and his "St. John the Baptist," Morales's "Madonna and Child," and El Greco's "Coronation of the Virgin" — are only a little less noteworthy. In some instances Mr. Cole has not been quite so happy in his rendering, as in the "Portrait of King Philip IV. as a Sportsman" by Velasquez, where the treatment of the tree leaves something to be desired; in the "Madonna of the Little Bird" by Morales, where the motion in the lines used for the drapery in the background is not quite pleasant; and in "The Adoration of the Shepherds" by Murillo, where again the lines used in engraving the figure of the shepherd in the foreground may be thought a bit too insistent. But

*OLD SPANISH MASTERS. Engraved by Timothy Cole. With Historical Notes by Charles H. Caffin; and Comments by the Engraver. New York: The Century Co.

faultfinding is ever an ungrateful task; these comparisons should be understood as being made with Mr. Cole's work at its best, and at his best he is a master without a rival.

Without having knowledge of all the circumstances that governed Mr. Cole in making his choice of the paintings reproduced, criticism of the selection would be unfair. Were they to be estimated solely for the artistic value of the originals, it would be difficult to justify the inclusion of as many works by Murillo as by Velasquez. In the accompanying text Mr. Caffin champions the cause of Murillo and finds comparison between him and Valasquez "unjust and profitless." It is the "intrinsic humanness" of the works of the Sevillian painter that appeals to him more especially. Their triviality and lack of intellectual force do not seem to count with him, which is the more surprising as what he has to say about Velasquez is very good indeed, and as he is careful to point out that his paintings, in spite of their naturalism, owe much of their distinction to "the decorative quality of the compositions." As this quality—the harmonic arrangement of line, mass, and tones—is fundamental, it furnishes a criterion for all works of art; yet of its application to these by Murillo, Mr. Caffin has naught to say. In the main, however, his text is excellent, and should not be overlooked by those who buy the book for the sake of the engravings.

FREDERICK W. GOOKIN.

SOME PLEASANT BOOKS OF TRAVEL.*

Books of travel probably appeal to more varied types of mind than any other books in literature. High poetry is for the few, philosophy for the elect, fiction (the kind that Thackeray wrote or Meredith expounds) for the cultured, sociology for the studious; but books of travel are the favorites of old and young, grave and gay, cultured and uncultured readers. Travellers' tales appeal to the youth blest with the spirit of the wandering foot, and to the fireside philosopher whose journey's end lies beyond in the undiscovered country. Boys delight in those tales of which Othello speaks,—"of most disastrous

chances, of moving accidents by flood and field"; and the slippered philosopher, too, delights in such tales "of hair-breadth 'scapes i' the imminent deadly breach." The very sound of such enchanted words as "The Gold Coast," "The Spanish Main," "The Frozen North," "Darkest Africa," and "The Southern Cross" stir the imagination. The spirit of the *wanderlust* is an abiding one, though the world grows smaller and the volume of books describing it grows ever larger.

No recent book on Africa more strikingly confirms Sir Richard Burton's saying, "*Ex Africa aliiquid semper novi*," than the books of Herr C. G. Schillings, the German animal photographer and naturalist. Out of Africa Herr Schillings has brought the most wonderful and most intimate pictures of wild animals we have ever seen. "In Wildest Africa," the naturalist-photographer's latest work, is a stout volume of over seven hundred pages, with over three hundred photographic studies direct from the author's negatives. It brings the lives of African birds and beasts before us with almost startling accuracy. At first view, these pictures are likely to be disappointing; they lack that sharpness and distinctness of outline which we associate with ordinary photography. But as one grows familiar with them they take on a new aspect, that of impressionistic art. On this particular point, Herr Schillings says:

"Considering the extreme difficulty of taking portraits of living animals in their wild, timid state, such pictures can only in a few instances lay claim to technical perfection. But so far as my taste goes, a certain lack of sharp definition in the picture . . . is not only no disadvantage, but is even desirable."

The author writes further on this subject:

"It must be noted that if the animals are drawn so as to stand out separated from the landscape which is a needless accessory of the picture, and brought forward into the foreground in an obviously selected pose, they must appear unnatural to the eye of the expert. Such pictures cannot fail to give an unnatural impression, for in the freedom of the wilderness the animal would never present itself in this way to the eyes of man. . . . It has been a keen satisfaction to me to find that many world-renowned artists have appreciated warmly the beauty of these photographs, and have given expression to this feeling. I have been told, for instance, — what I myself had already noticed, — that many of the pictures, especially those showing birds on the wing, bear a great resemblance to certain famous works of Japanese painters of animal life, works that seem to dive into the secrets of nature."

Bearing these words in mind, we can view a photograph of a herd of antelopes, a troop of gazelles, giraffes, or zebras, or it may be a flock of cranes or storks, and understand how they and

**IN WILDEST AFRICA*. By C. G. Schillings. Translated by Frederic Whyte. Illustrated. New York: Harper & Brothers.

THE UNVEILED EAST. By F. A. McKenzie. Illustrated. New York: E. P. Dutton & Co.

THE NEAR EAST. Anonymous. Illustrated. New York: Doubleday, Page & Co.

SUNSHINE AND SPORT IN FLORIDA AND THE WEST INDIES. By F. G. Afalo. Illustrated. Philadelphia: George W. Jacobs & Co.

IN SEARCH OF EL DORADO. By Alexander Macdonald. Illustrated. Philadelphia: George W. Jacobs & Co.

their environment are one; their bodies and their very actions shading into the hazy atmosphere of their native wilds, or melting away into indefinite outlines in the shimmering light of the African veldt or jungle. As a matter of fact, there is a wide divergence between title and text in this volume: the larger part of the text deals with matter entirely foreign to the title. After an introductory chapter treating the changes in Africa during the past decade, the author writes on such diverse topics as the development of animal portraiture, the disappearance of African wild game, and then — of all topics! — "Sport and Nature in Germany." This foreign matter is followed by chapters relating to the real subject of the volume, the most interesting one being "The Capturing of a Lion"; and the book closes with two more chapters on photography and its possibilities as helps to the study of wild-life.

Mr. F. A. McKenzie, an Englishman, in his volume entitled "The Unveiled East," depicts Japan as a menace to the trade and prestige of Great Britain in that region. The opening words of the book tell the reader what the uplifted veil reveals.

"By the extension and maintenance of territorial supremacy outside her own borders, by securing exclusive trading privileges, by a wholesale system of monopolies, subsidies, bounties, and concessions, and by the skilful use of her limited tariff autonomy, Japan has entered fully upon a campaign of aggressive imperialism. . . . Entering Korea under the guise of friendship and alliance, her representatives have absorbed the government, made the Emperor virtually a prisoner, forced the British chief of the Custom Service from office, acquired many concessions, and seized the lands and homes of the common people in town and country."

Manchuria too, the author asserts, will soon be under the rule of Tokyo, and the integrity of China is threatened with the grasping hand of the wily Japanese. National pride and economic necessity are driving the Japanese onward, and it is time, so Mr. McKenzie thinks, to treat them, "not as children, not as semi-angels, but as a great, ambitious, and strong-purposed nation." Such is the drift of Mr. McKenzie's book; but we do not wish to convey the idea through our quotations that the author is a Jeremiah. Quite to the contrary, his book is well-balanced and reserved in opinion and in fact, and makes interesting and profitable reading for anyone concerned in Far Eastern affairs. Besides his thorough discussion of commercial and diplomatic affairs in China and Japan, the author has entertaining chapters on the new Chinese army, the "new woman" in

China, and the great missionary question. On the last topic, Mr. McKenzie says:

"The day of the foreign missionary of the old type in Japan is over. The missionary work there to-morrow will rather be done by the occasional visits of expert foreign evangelists and by the literary and intellectual efforts of a few highly trained teachers, than along present lines."

England's opportunity in the vital issues soon to be sifted in the Far East lies in her being the friend and protector of China; and, concludes the author, "English and American interests in the Far East are identical."

No book on our present list is more worthy of extended consideration than the one bearing the title "The Near East." Although the volume is published anonymously, every page reveals the author as one who investigates his subject thoroughly, discriminates his information carefully, and writes convincingly. Moreover he apparently had easy access to the powers that rule in Montenegro, Bosnia, Servia, Bulgaria, Roumania, and Turkey. He sipped coffee, smoked cigarettes, and talked with the "various kings and princes of the Balkan states," the Sultan of Turkey, and nearly all the members of the various cabinets, as well as with people of the middle class and with peasants, in order to form some conclusion as to the real situation — political, economical, social, and financial — in this European hotbed of discord. He found Montenegro the most interesting country in all the Balkans. Prince Nicholas, its ruler, told the author that the solution of the Balkan difficulty lies in placing Macedonia under a governor-general who must be a European prince. Against the advice of his London friends and contrary to the strong opposition of Prince Nicholas, and, moreover, in spite of the fact that the insurance companies declined to accept the risk of accident, the author went to the Accursed Mountains in Northern Albania — a country hitherto practically a sealed book, for there are no printed accounts of actual travel there, nothing even in the journals of the Royal Geographical Society. The Accursed Mountains are inhabited by brigandish tribes — the "real thing" out of the story-book — who hold life cheap. They come down from the mountains in armed bands, and walk through the town, a dozen or so together, in complete defiance of the Turks. After much trouble, the author enjoyed the unique pleasure of being the guest of Vatt Marashi, chief of the Skeli, the strongest and most feared of the mountain bands. This story-book brigand spoke significantly of the revolt of the Albanians from the Turk.

"The revolt will come one day ere long — when we are ready. We can, however, afford to wait at present. Turkey will soon have her hands full with Bulgaria and Macedonia, and then — well, we shall help Bulgaria, and in a week there won't be a Turk in Skodra."

In Bosnia, the writer found the clever, subtle, evil hand of Austria working in Machiavellian style — one of extermination and extension. When writing on the subject of Austria and Germany in the Balkans, the writer is so intensely in earnest that the reader holds his breath at the audacious charges made against those nations. But his very earnestness is proof of his own assertion that his purpose is not "to scream hysterical condemnations." One of the most astonishing features in this rather remarkable book is the author's commendation of King Peter of Servia. The world has come to think, rightly or wrongly, that King Peter is sadly out of place as a ruler in this highly sensitized region. In all circles of society, the author tells us, the King is recognized as a model father, as a wise ruler who leaves politics to his ministers, and as a man who concerns himself with the more humble duties of advancing the cause of sanitation, agriculture, and religion. Surely a new picture of King Peter! In regard to the ever-present quarrel between the Bulgar and the Turk, the author is clear that "Bulgaria has right on her side, and in the name of humanity it is the duty of the Powers to support her." The Turks, at least those in high place, regard their government of Macedonia with complacent equanimity, denying that they aid and abet the Greek bands in massacring the Christians, and viewing the possibilities of war with Bulgaria with perfect tranquillity. This tranquillity and equanimity, asserts our author, doubtless arise from the reliance of Turkey on Germany. All Turks are fascinated by the benign smile of Germany; they are mystified as to what Austria will do in event of war, and they are given to treating Great Britain with studied politeness. In conclusion, the author predicts war in that country within a few months. An excellent map, many choice illustrations made from photographs by the author and by Princess Xenia of Montenegro, and a good table of contents, make the volume a pleasing one.

Mr. F. G. Aflalo, an Englishman, came to our country on two ambitious quests: first, to meet the President, and, secondly, to catch tarpon on the Florida coast. Both ambitions were happily attained. Such hospitality and such good luck should have inclined the author to a more considerate valuation of the land which

gave him such good entertainment. But notwithstanding his plea of candor, Mr. Aflalo, in his volume entitled "Sunshine and Sport in Florida and the West Indies," amuses himself by giving some hard raps to us and our institutions. In the first part of his book, "The Way There" (meaning his trip to New York, to Washington, and the South), the author takes a shy at our cigars, children, coffee, food, tea, men and women, and our idea of liberty. "I venture to suggest that there is in one hour in London more personal liberty than in a year of New York." This last statement, we gather, arises from an incident in a New York street-car in which a large and overheated bricklayer sat on the author's knees without as much as "by your leave." The South, in Mr. Aflalo's opinion, is to be pitied for the paralyzing influence of the negro question. The author's view of the race problem is revealed thus: "I wish that some of the poor negro's advocates could know the sensation of being hustled off a sidewalk by a buck nigger in the full flush of emancipation." There are, to be sure, many words of praise for us and our institutions, — the zoölogical collection and the aquarium in New York, the beauty of Washington, and the scenery of North Carolina around Asheville; but on the whole, the view is warped and perverted. Had Mr. Aflalo gathered his impressions at greater leisure, and generalized less from trivial instances, he would have informed his volume with the more genial spirit which we associate with the men who go a-fishing. For we can find no fault with Mr. Aflalo's story of his tarpon fishing. He writes on that subject with such zest and good-humor that we too can fish with him from our arm-chair. All that pertains to tarpon catching, from the cost of the tackle to landing the game, is interestingly recounted in the book. In eleven days the author caught seventeen tarpon, most of them on the afternoon of the last day. As a matter of mere sport, however, Mr. Aflalo does not rank tarpon fishing very high. If one's tackle holds, one is likely to land one's catch — unless, as often occurs, a shark takes a hand in the sport, a tip breaks, or the fish is foul-hooked. With less powerful tackle, so the author contends, the sport would be increased, as more skill would be required. But sometimes, as happened to the writer of this book, the heavy tackle which makes tarpon fishing a comedy makes a tragedy in the play of fishing, as when a shark takes the bait. Mr. Aflalo suffered the unpleasant sensation of being towed for over

two hours in his boat by a shark which had taken the bait,—a grim performance which made ordinary fishing seem commonplace.

Mr. Alexander Macdonald, the author of "In Search of El Dorado," is one of those venturesome spirits of our day whose exploits challenge comparison with the deeds of soldiers of fortune of earlier times. He has wandered over much of the world in search of gold, opals, and pearls, and his book recounts his adventures in such remotely related lands as the Klondike, the back-blocks and the Never-Never Land of Australia, and British New Guinea. Nature, however, has made the balance so even over the globe, that the seeker for her treasures finds sufficient occupation and diversion. The gold-seeker is ever rewarded with a host of tales, if not with a phthora of wealth; and of the tales, Mr. Macdonald has garnered his share. At times his adventures are a little too marvellous, the coincidences a bit too striking, and the luck or ill-luck slightly too much colored; but we can appreciate the stories, for they are capitally told. The reader who remembers his boyhood stories of the gold-hunters in Australia will enjoy this breezy book.

H. E. COBLENTZ.

REMINISCENCES OF AN ENGLISH ARTIST.*

Although not the foremost of living British artists, Mr. Walter Crane enjoys the distinction of being the most widely known. Wherever the English language is spoken, his name for more than a quarter of a century has been as a household word among those to whom art is something more than a mere abstraction. Nor is his fame confined to his own countrymen and their cousins in the colonies and in America. It is even greater on the continent of Europe than at home; and in Germany, Austria, and Italy, in particular, he is the idol of a considerable number of the more progressive spirits who regard placid acceptance of traditional views as stifling, and hail Mr. Crane as the leader under whose guidance the arts of design shall be revivified.

The reason for this lies not so much in the quality of the work from Mr. Crane's hand, as in the fact that almost from the beginning of his career he has been a pioneer. To some extent also it is attributable to his fertility of ideas, and to a fondness for allegory which captivates those who value art less for its aesthetic message than

for the esoteric meaning—even if thinly veiled—of its spiritual content.

Mr. Crane was born in 1845, and his career as an artist may be said to have begun while he was yet a schoolboy of twelve. He was only thirteen when he was apprenticed to the eminent wood-engraver, W. J. Linton, to learn the craft of drawing on the wood, in that day a necessary accomplishment for those who intended devoting themselves to book illustrating. In 1863, an introduction to Mr. Edmund Evans—whose name deserves wide renown for notable achievement in the development of color-printing—led to the designing of the children's picture-books with which, so long as he continues to be known, the name of Walter Crane will be associated. He was but twenty when the first of these books appeared. Like many so-called children's books, their refinements in design and coloring were beyond the appreciation of the very young; and, to quote Mr. Crane's words, they were issued "not without protest from the publishers, who thought the raw coarse colors and vulgar designs usually current appealed to a larger public, and therefore paid better."

The distinctive quality of the illustrations for these books was due in large measure to the influence of some Japanese color-prints that were presented to the artist by a lieutenant in the navy, who had recently visited Japan. From the first they found favor in the eyes of people of taste, and soon achieved wide popularity. Unfortunately, the cost of production made an edition of at least fifty thousand copies necessary to yield a profit to the publishers, and their unwillingness to allow Mr. Crane a royalty above the price paid him for his designs caused him to "strike," and so about 1875 the series came to an end. In 1876 "The Baby's Opera" was brought out under different auspices; and this, meeting with marked success, was followed by "The Baby's Bouquet," "Baby's Own *Aesop*," and, in the course of years, by many other picture-books to delight grown-up children if not wee ones. Though considered by Mr. Crane as of less importance than the more ambitious works sent by him to the London exhibitions, it is nevertheless upon his designs for book illustration, for paper hangings, and other decorative purposes, that his reputation chiefly rests. It was in these that he marked out a new path, and inspired others quite as much by what he suggested as by what he accomplished. Their teaching was reinforced by a book on "The Claims of Decorative Art," and by numerous lectures afterward published in book form.

* *AN ARTIST'S REMINISCENCES.* By Walter Crane. With one hundred and twenty-three illustrations by the author, and others from photographs. New York: The Macmillan Co.

Together with George Clausen, W. Holman Hunt, and others, Mr. Crane did much to give impetus to a movement begun in 1886 as a protest against the arrogant attitude of the Royal Academy, which, as Holman Hunt phrased it in a letter to "The Times," constituted "a perpetual injury to art" by helping "to dazzle the feeble judgments of the world as to what is true merit." The idea of an exhibition open to all artists, each of whom should be eligible upon committees and should have a voice in their selection, appealed strongly to Mr. Crane, who about this time had become an ardent socialist of the type represented by William Morris. Through the timidity of many of its supporters, the original idea fell through; but it bore fruit a little later in the formation of the Arts and Crafts Exhibition Society, of which Mr. Crane was the first president. To the extensive advertising this movement received, his popularity on the continent may in large measure be ascribed, though it would be unfair to hold him responsible for the eccentricities perpetrated by some of his disciples under the guise of "Secessionism" and "L'Art Nouveau."

In the course of an active life and extensive travel, Mr. Crane has been brought into contact, and frequently into intimate relations, with many of the distinguished men of his day. It might well be expected, therefore, that in "An Artist's Reminiscences" he would give a new exemplification of the saying that such recollections furnish the most fascinating form of literary dissipation. Instead, we have a long autobiography, crowded with trivial detail, interesting, no doubt, to the circle of those immediately concerned, but not especially enlivening to the world at large. Where detail would be of interest it is often lacking. The catalogue of eminent people whom he mentions is little more than a list of names, casually introduced, — as in the following example :

"We continued to extend our acquaintanceship in Rome, chiefly in the English and American colony. At the hotel Molaro, nearly opposite to us, lived Mr. Healy and his family. He was an American portrait painter of considerable repute in his own country. They used to give evening conversations; and I remember on one occasion, in the spring of 1872, General Sherman, who had been Commander-in-Chief of the Northern forces in the American Civil War, was the principal lion,—a tall, thin, keen, but kindly-looking American."

To such brevities of description there are naturally many exceptions, and there are occasional word-pictures for which we should be grateful. One of these — it is too long to be here given in full — tells of his early master, Mr. Linton.

"W. J. Linton was in appearance small of stature, but a very remarkable-looking man. His fair hair, rather fine and thin, fell in actual locks to his shoulders, and he wore a long flowing beard and mustache, then beginning to be tinged with grey. A keen, impulsive-looking, highly sensitive face, with kindly blue eyes, looked out under the unusually broad brim of a black 'wide awake.' He wore turn-down collars when the rest of the world mostly turned them up — a loose continental-looking necktie, black velvet waistcoat, and a long-waisted coat of a very peculiar cut, having no traditional two buttons at the junction of the skirts at the back, trousers of an antique pattern belonging to the 'forties,' rather tight at the knees and falling over Wellington boots with small slits at the sides. He had abundance of nervous energy, and moved with a quick, rapid step, coming into the office with a sort of breezy rush, bringing with him always a stimulating sense of vitality. He spoke rapidly in a light-toned voice, frequently punctuated with a curious dry, obstructed sort of laugh."

Amusing anecdote is not abundant in the book, and it is a pity to be obliged to state that as a literary production it is marred by rather frequent slipshod writing. In this there is sometimes entertainment, as when we read :

"Bateman was the most remarkable draughtsman of flowers among moderns I have seen, after the best Japanese work."

But what shall be said about such a sentence as the following ?

"This had the effect of making me very shy of offering any more MS. to editors, though I continued to write, simply as an outlet for one's thoughts and ideas."

Mr. Crane's comments upon both people and events are always kindly, and are singularly free from acrimony. If he ever had fallings-out with any of his associates, he has seen fit to keep them to himself. In this connection, one incident that he relates is worth repeating for the light it throws upon the view held by Sir Edward Burne-Jones regarding the work of another eminent artist.

"Mr. Leyland of Prince's Gate I also met about this time. He was a notable patron of art, and very wealthy, but became still more celebrated as the owner of the famous peacock room decorated by Whistler. I recall a dinner in that room he gave to a company of artists, most of them exhibitors at the Grosvenor, I think, as well as some R.A.'s. Burne-Jones was there, and Val. Prinsep, G. H. Boughton, E. J. Poynter, T. Armstrong, Spencer Stanhope (I think), Comyns Carr, and others. I sat next to Burne-Jones, and the conversation happened to turn on Whistler's work, and I expressed my appreciation of its artistic quality. I was rather surprised to find, however, that Burne-Jones could not, or would not, see his merit as an artist, or recognize the difference of his aims. He seemed to think there was only *one* right way of painting, and after a little discussion, he said, with some emphasis, 'This is the only time we ever had a difference and — it shall be the last!' I forgot, or did not realize, that the libel case of Whistler *v.* Ruskin was about to come on, in which Burne-Jones was an important witness for the defendant, and, in

fact, though much against the grain, and only under the strongest pressure from Ruskin, he undertook to appear in court for him. Under the circumstances he could hardly afford to allow any credit to Whistler."

Admirers of Mr. Crane's art will find scattered through the pages of the volume a very full record of his work in various forms, and reproductions in black-and-white of many of his more important compositions. The book will be valued for these, but still more as the life-record of a man of refined and gentle personality, who, while keeping well to the fore in the storm and stress of a busy world, has yet been more truly a dweller in "the magic world of romance and pictured poetry."

HOLIDAY PUBLICATIONS.

I.

TRAVEL AND DESCRIPTION.

The residential London Square is essentially an English institution. Those groups of private houses, whose inhabitants have a sort of prescriptive right over the iron-fenced park or garden on which their residences abut, have no counterpart in any other quarter of the globe. And they are as fascinating as they are unique, — these pleasant green oases set in the thick of the noisy and murky city. It is of these residential Squares, far more numerous than the uninformed reader would believe, that Mr. E. Beresford Chancellor has written, entitling his study "The History of the Squares of London, Topographical and Historical" (Lippincott). The stout quarto volume is handsomely bound, and thirty-six photogravure illustrations reproduce quaint old prints, engravings, and drawings, picturing the Squares in by-gone days. "It has been absolutely impossible to be exhaustive in the treatment of the different Squares," writes Mr. Chancellor in his preface. "What I have attempted to do, is to set down their history, to describe their formation, to trace the occupancy of their houses to interesting, notable, and, in some cases, notorious people, and here and there to enliven a mere dull enumeration of names and dates by some story or anecdote which may seem to be not wholly out of place in a book of this character. Had I attempted to do more than this, the result would have been stupendous, for it is a fact that, taken as a whole, the history of the Squares of London and their inhabitants, past and present, makes a large inroad on the literary, the artistic, and the political annals of the country." The most famous Squares are treated separately, the others are discussed in neighborhood groups. Mr. Chancellor's account of his style is too modest. There is very little indeed in his book that can accurately be called "dull enumeration," and there are plenty of anecdotes, bits of forgotten history, and curious reminiscence. "London is nothing to some people," Mr. Chancellor quotes Dr. Johnson as saying, "but to a

man whose pleasure is intellectual, London is the place." It is to this type of man, who loves the London squares and streets for their crowding human associations — with real people and with imaginary people, who, thanks to Dickens and Thackeray and the rest, are no less real, — that Mr. Chancellor's scholarly and yet picturesque record will appeal. For such a person it is hard to imagine a more welcome gift than this leisurely guide to the quiet little squares through which he has often rambled, with a pleasure in the scenes that was vague by comparison with the vivid enjoyment that Mr. Chancellor's good company will afford him.

Quite different in its appeal, but equally infused with the pungent, compelling charm of London, is one of Messrs. George W. Jacobs & Co.'s holiday publications, "The Colour of London, Historic, Personal, and Local." The text is written by Mr. W. J. Loftie, and the illustrations and a quaint essay are furnished by the Japanese artist, Yoshiie Markino, whose career in London is the subject of an appreciative introduction by Mr. M. H. Spielmann. Mr. Loftie writes of a few of the myriad aspects of London, — its color, in the broadest sense of the word, its boundaries and districts, its fashionable quarters past and present, its curious names, its pleasant parks, its quaint records and its quainter corporation government, — treating them all in a delightfully suggestive fashion, with a true feeling for the oddities and ramifications of his subject. The artist's essay is an amusingly *naïve* account of his impressions of London and its people, of his artistic experiences there, and particularly of his delight in the London fog, with its mystically beautifying influence on line and color. Like all Japanese artists, Mr. Markino makes only skeleton sketches on the spot, filling them up later from memory and aiming at essential truth rather than accuracy of detail. His studies of London are neither Japanese nor European, but a blend of the two. It seems unlikely that full justice has been done their delicate coloring in the printing, but even so they are pretty, quaint, striking, and suggestive of new values. Some of the best are night-scenes done in sepia. The subjects vary from "Sunday Morning in Petticoat Lane," "The Flower-Sellers, Piccadilly," and "Sloan Square on a Wet Day," to "Tourists before St. Paul's Cathedral," "A Winter Afternoon, Chelsea Embankment," and "The Porch of the Carlton Hotel at Night." The enterprising young Japanese, that is to say, seems to know all parts of his beloved London, and to have observed it with the stranger's open-mindedness and the artist's sensitiveness to effect.

It is seldom, even in these days of unique and beautiful travel books, that anything so thoroughly delightful as Mr. Edward Penfield's "Holland Sketches" (Scribner) is published. The illustrations, some of which have already appeared in connection with the "Sketches" in Scribner's Magazine, are of course in the poster style, which Mr. Penfield originated in America, and which he has developed, both artistically and mechanically, in a manner quite

his own. Nothing could be better suited to his style than the quaint Dutch peasants in their baggy trousers or voluminous skirts, picturesque caps, and clumsy wooden sabots. Queer little by-streets, flapping windmills on the banks of quiet canals, fishing smacks with patched brown sails, "interiors" hung with Delft and old brasses,—these are the things that Mr. Penfield paints and writes about. Geographically speaking, he does not go far from the beaten path in his wanderings through Holland; but he never has a beaten-track experience, even when he travels to Marken on the regular tourists' steamer. He went from Rotterdam to Friesland in a "boeier," which is a real Dutch freight-boat, willing to carry stray passengers and advertised to sail "any time to-day." "Any time to-day!" Mr. Penfield comments. "How delightfully Dutch! Everyone has time to talk and smoke, and no one is ever in a hurry. For a life of elegant leisure, commend me to Holland." Thus at every point Mr. Penfield shows himself in sympathy with the situation in which he finds himself, whether he is spending a lonely "Christmas at Café Spaander," poking around the side-streets of Amsterdam, or buying a sandwich in "The Magenta Village" of a woman who refuses to understand his Dutch but capitulates to his realistically colored drawing of bread and cheese.

A book like "Poets' Country" (Lippincott), which aims to trace the relations of some English poets with the aspects of "their ain country," and to picture these scenes in beautiful colored illustrations, might easily degenerate into a purely mechanical performance. But with Mr. Andrew Lang as editor, and joint contributor with Professor J. Churton Collins, and Messrs. E. Hartley Coleridge, W. J. Loftie, and Michael Macmillan, and with Mr. Francis S. Walker supplying fifty oil paintings for colored reproduction, "Poets' Country" cannot fail to possess substantial literary and artistic merits. Mr. Lang's preface points out that there are poets and poets; some who are nomads from birth, loving strange lands better than their own, some, like Shelley, whose country is the "Land of Dreams," but others, like Wordsworth, Coleridge, Scott, Drayton, or Tennyson, who found their highest inspiration in the familiar English scenes among which their lives were spent. However, the dreamers and the wanderers have not been excluded from this book; and some of the essays which show how little a poet may know about nature are quite as illuminating as those devoted to the poets who were patient and loving students of her many moods. The authors and the illustrator have varied their methods to suit a wide range of subjects, and yet each contribution is distinctive of its author's individuality. The book is one to delight lovers of poetry and lovers of the English country. There are twenty-four essays, discussing as many poets or groups of poets, and varied authorship gives them both variety and authority. The illustrations are intrinsically beautiful, and are, besides, excellent examples of the best modern color-printing.

It is now more than forty years since Mr. William Dean Howells published his "Venetian Life," but the flood of travel-literature that has followed in its wake has not thrust it from its assured place in American letters. In fitting recognition of this fact Messrs. Houghton, Mifflin & Co. have issued a beautiful new edition, for which twenty full-page illustrations in color have been furnished by Mr. Edmund H. Garrett. The typography and general plan of the volume were placed in the hands of Mr. Bruce Rogers, designer of the Riverside Press editions, and it is needless to say that the result is a book of rare distinction. Mr. Howells has done his part by adding to and revising his impressions and by writing a personal introduction, addressed "to the reader's private eye," which chronicles the history of his maiden adventure in the field of pure literature, and comments, with delightful humor, upon the author's early style and youthful point of view. Mr. Garrett's illustrations make a worthy and harmonious complement to the text, though necessarily limiting themselves to its pictorial interest. It is the peculiar charm of Mr. Howells's interpretation of Venice that it is not limited to these aspects; the beauty of the city of lagoons, the humor and the picturesque-ness of its social life, and the wealth of its historical associations are combined in his pages to form a signally complete and sympathetic interpretation of a fascinating theme.

Most of the travel-books mentioned in this article describe regions likely to be familiar to many of their readers, who will enjoy living over their own experiences while they share those of the authors. But "The Savage South Seas" (Macmillan), painted by Mr. Norman Hardy and described by Mr. E. Way Elkington, will attract by virtue of the novelty of its theme. The material of the book is arranged under three headings—British New Guinea, the Solomon Islands, and the New Hebrides. There are sixty colored page-plates, portraying the island scenery and the native types and manners and customs in a great variety of aspects. As is fortunately coming more and more to be the rule nowadays, the text of the book is well worthy of the pains that have been taken to beautify it. Mr. Elkington is not a tourist writing impressions caught snap-shot fashion over a steamer railing. Sixteen years ago he took his first trip to New Zealand, where he tried gold and gum digging, cattle-driving, and journalism. Since then he has travelled around the world, and has already published several volumes reminiscent of his South Sea experiences. He does not state any of these facts in the text, which is a purely impersonal narrative; but the authoritative tone and the evidently intimate knowledge of native customs are proof positive of something beyond a cursory observation of life among the islanders.

"From Gretna Green to Land's End" (Cowell) is a book that readers who look forward to a trip abroad will enjoy and that returned travellers will thoroughly appreciate. Miss Katherine Lee Bates is its author, and her text is supplemented by excel-

lent illustrations made from photographs especially taken for this book. Miss Bates writes informally of her summer wanderings through the west of England. History, ballad lore, "open-air delights," and particularly literary associations, are touched upon in informal, intimate fashion, the variety of scenes visited making possible a delightful variety of impressions. Miss Bates does not get far off the beaten tracks, but her experiences are not the casual ones of the hurried summer tourist. Her reminiscences have a leisurely atmosphere; and she describes several unique sights like the Ambleside and Grasmere rush-bearings and some out-of-the-way villages in Devonshire and Cornwall.

No doubt all cities are complex, meaning a different thing and making a different appeal to each observer; but perhaps none is quite so subtle or so many-sided as Paris. In "Nooks and Corners of Old Paris" (Lippincott) M. Georges Cain introduces us to a Paris that probably no one else knows as well as he. M. Cain is curator of the Carnavalet Museum, which houses the historic collections of the city of Paris. Of the object of his book he writes: "Seeking only the rare, if not the never-yet-brought-to-light, we would simply give to those who, like us, adore our old City a little of the joy we have each day in 'strolling' about this incomparable Town. Our object is to continue, by means of walks through what remains to us of the dear old Paris, the series of documents painted, pencilled, or engraved, which are contained in the Carnavalet Museum. . . . It is a delightful nook in which still throbs a little of the old soul of the great City!" There is nothing aloof or academic in M. Cain's account of the landmarks of the Paris of by-gone days; he takes his readers on four delightful rambles through four divisions of the region that held the germs of the great city of to-day. The book is artistically illustrated from photographs, etchings, drawings, and water-colors, some from the Carnavalet and other historic collections, others showing modern views of the old quarters. This notice would be sadly incomplete should it conclude without some mention of the long and delightful introduction contributed by M. Victorien Sardou, who gives many entertaining reminiscences of the Paris of his childhood and youth.

"A Spring Fortnight in France" (Dodd, Mead), by Miss Josephine Tozier, is a sprightly combination of romantic fiction and traveller's impressions. Angela Victoria, its protagonist, is a delightful wanderer, who goes where she pleases, sees what she pleases, and always has a good time. In her own charming fashion she visits Le Mans, Poitiers, Carcassonne, Arles, Tarascon, and half a dozen other cities of Southern France, and many excellent illustrations from photographs show characteristic views of them. Angela Victoria had an object in making her journey. She had been intending ever since she was sixteen to write a book; and at thirty-six she had finally gotten as far as to decide that it should be a book of travel. But, as usual, Angela Victoria did the unexpected—or at least the unan-

nounced. Among the many things that pleased her rather uncritical taste were good-looking men. She happened upon one at Angers, met him again at Saumur, helped him to explore Poitiers, — after having been properly introduced by some friends who appeared opportunely in a motor car,—definitely abandoned the book at Carcassonne, and at Tarascon accepted the man, who promised that she should continue to travel as she pleased and should write ten books about each trip if she wanted to.

It would be hard to imagine a more delightful and appropriate subject for a lavishly illustrated book of travel than the Riviera. Its possibilities have been utilized to the full by Mr. William Scott, who is both author and artist of "The Riviera," just published by the Macmillan Company. As is perhaps inevitable when the character of the subject is considered, the book is chiefly notable for its illustrations. These depict both the gaiety and the quaintness of the region, its tropically luxuriant vegetation, its crags and castles, and its changeful blue sea. Altogether they give a complete and artistic picture of the region which some one has called the loveliest garden-spot of the earth. The text is filled with information, and it is hard to think of a phase of the subject that it does not touch upon, from accounts of the early inhabitants to descriptions of Riviera tourists and "chit-chat" about the characteristic delicacies of the Riviera hotels. Three chapters, one on the French Riviera and two on the Northern and Southern stretches of the Italian coast, give the intending traveller a cursory glance at the many stopping-places from which he may take his choice; while a general chapter entitled "The Sunny South" gives a bird's-eye view of the whole region and suggests some unexplored corners of it and some unconventional points of view for the consideration of the traveller who wishes to see things with his own eyes.

"Mexico and Her People To-day" (Page) is a book of up-to-date information of a miscellaneous sort about a nation concerning which, though she stands at our very doors, most of us know very little. As Mr. Nevin A. Winter, author of the book, puts it, "Every schoolboy knows of Loch Katrine and Loch Lomond in bonnie Scotland, and most people are familiar with the location of Lago di Como in Italy. And yet I should not be surprised if fair-sized towns could be found in the United States where no one could tell whether such a body of water as Lake Chapala existed or not. As a matter of fact, it is ten times as large as all the lakes of Northern Italy combined; and it embraces islands larger than the entire surface of Loch Lomond." This is probably a fair example of the popular ignorance about Mexican geography, and it undoubtedly extends to the resources of the country and their state of development, if not to the customs and characteristics of the people. The author's preface calls attention to the fact that many of the best books about Mexico are now out of print, while American interest in the Mexican situation and the progres-

sive movement among the Mexicans make a new work, whose aim is to give reliable information rather than to advance radical theories, particularly timely. The book is illustrated by some fifty photographs, reproduced in sepia. These were taken by the author and his travelling companion, Mr. C. R. Birt.

ART AND ARCHITECTURE.

Miss Estelle M. Hurl's volume on "Portraits and Portrait Painting" (Page) deals with a branch of art which the amateur student is likely to find both difficult of approach and unattractive; and accordingly it has been generally avoided by the writers of popular art-manuals. Miss Hurl, however, has braved prejudice and chosen the field of portraiture for exploitation in her latest book. The studies are effectively illustrated in sepia half-tones, which reproduce a representative collection of great portraits, from Botticelli's time to Sargent's. A brief but very significant introduction puts the tyro right upon the general principles of portrait-painting, suggesting the correspondence between portraiture and literary biography, explaining the interpretative, aesthetic, and photographic purposes of the art, the difference between the subjective and objective methods, and the general relation between the painter and his time and environment. With these interests in mind, the reader embarks the more readily upon the main body of the text, which is a brief survey of portrait painting from the Middle Ages to the present, showing what each age and nationality has contributed to the art, with some information about the people who, often quite by chance, have been fortunate enough to be the subjects of famous portraits. "It is impossible to put one's finger upon a definite date for the origin of portrait painting," Miss Hurl explains, because it grew gradually out of religious figure-painting; but the general reader will be well satisfied to begin with the Italian painters of the thirteenth and fourteenth centuries. Titian, Dürer, Holbein, Rubens, Van Dyke, Franz Hals, Rembrandt, and Velasquez are accorded detailed study, and there are general chapters dealing with schools and tendencies. The ability, already noticed in connection with the preface, to hold the reader's interest by a crisp style, and by a skilful presentation of salient points and large issues, is evident throughout the book, which is an unusually satisfactory example of its class.

The preface to the first edition of Mr. Kenyon Cox's "Old Masters and New," published without illustrations in 1905, gave promise of a future edition, augmented and enlarged, in which those masters and others, old and new, should be treated of. The publishers decided, however, that an entirely different collection of essays should be offered, rather than an enlarged edition of the first series, and "Painters and Sculptors" (Duffield), handsomely bound and profusely illustrated with upwards of a hundred full-page reproductions, many from rare and inaccessible originals, is the result. That an artist may be quite as broad-minded in his views of art as any layman,

the writings of Fromentin sufficiently attest; that Mr. Cox is an artist of equal catholicity of judgment is proved by the present volume, in which the artist-critic touches upon "The Education of an Artist," "The Pollaiuoli," "Painters of the Mode," "Holbein," "The Rembrandt Tercentenary," "Rodin," and "Lord Leighton." Through these pages we are helped to acquaintance with the artists whose names figure in the chapter headings, shown their points of view, and given a general insight into their pictorial methods and motives. It is a careful and detailed work, which will of course appeal especially to students of art, the numerous illustrations being valuable adjuncts to an appreciation of the great masters' work. With these, and a tasteful binding, the volume is one of the attractive holiday books of the season.

"Famous Painters of America" (Crowell), by Mr. J. Walker McSpadden, is a book about painters rather than a book about painting. Eleven men — West, Copley, Stuart, Inness, Vedder, Winslow, Homer, La Farge, Whistler, Sargent, Abbey, and Chase — are the subjects of as many biographical sketches. The author's aim is to give a readable, picturesque account of the artists as men, telling how their impulse to paint first showed itself, how they worked behind their easels, and how they lived among their friends. There is only the most casual effort to appraise an artist's work or estimate his standing, though the story of the origin of a picture is given, where it has a human interest, and there are some descriptions of paintings, but always from the practical observer's point of view. Mr. McSpadden is a lively chronicler, and understands the art of telling an effective anecdote, as well as of judicious quotation from memoirs, autobiography, and magazine reminiscences. There is a bibliography for the use of students who wish to pursue their researches further, and forty excellent pictures of the painters and their work. The make-up of the book is decidedly attractive, and while its point of view is popular there is nothing superficial about its method.

The season's addition to Messrs. L. C. Page & Co.'s guides to the art galleries of Europe is "The Art of the Prado," written by Mr. Charles S. Ricketts. It is uniform with other volumes in the series, bound in cloth, appropriately decorated, and profusely illustrated with full-page plates in duogravure. The Prado gallery is probably one of the least known, as it is certainly one of the most interesting, among the world's great treasure-houses of art. In a succinct introductory chapter, Mr. Ricketts explains the general character of the collection, which he describes as less complete and constructive than the Louvre, wider in range than the galleries of Venice, Milan, or Antwerp, — as a whole the result of magnificent art patronage exercised, at particularly fortunate moments and without too much national bias, to produce "a gallery of masterpieces." Among these, the collection is rich in works of Rubens, Titian, and the Italian painters of the sixteenth and seventeenth centuries; while all the greatest pictures

of Velasquez, with four or five exceptions, are to be found here, and there is no other place where the specialist can study the Spanish school. On the other hand, Van Dyke's portrait work is poorly represented, and there is an almost total absence of Italian Primitives, except Fra Angelico and Mantegna. When he embarks upon detailed criticism, Mr. Ricketts is fortunate in his ability to awaken and to hold his readers' attention. He apportions his space about evenly between the Spanish painters and the outsiders, so to speak. He does not burden his pages with detail unintelligible to everyone except the few who read his book in direct connection with their visits to the Prado; and he does understand how to give his criticism a turn which is at once illuminating and suggestive. The plates are of excellent quality, and their subjects are wisely chosen.

Since Mr. Gibson withdrew from the field of black-and-white illustration, Mr. Harrison Fisher has taken his place as the matinee-idol, so to speak, among illustrators, and the painter *par excellence* of the beautiful American girl and the well-dressed and well-groomed men who naturally dog her footsteps. This account of the matter is fair neither to Mr. Gibson nor Mr. Fisher, because it allows popularity of subject-matter and facility of style to obscure masterly workmanship, a gift for pictorial anecdote, and a keen appreciation of the "human comedy" of life and love. "The Harrison Fisher Book" of pictures, which Messrs. Charles Scribner's Sons publish, contains work in both black-and-white and in color, including illustrations of popular novels, pictures which have appeared in various magazines, and many drawings hitherto unpublished, — altogether a representative selection from the artist's best work. The cover-design is a "Harrison Fisher girl" done in color.

ILLUSTRATED BOOKS OF FICTION.

Dr. Henry van Dyke has found an extremely tempting title for his new volume of stories and essays. "Days Off and Other Diversions" (Scribner) suggests all sorts of vague and therefore delightful possibilities, which Dr. van Dyke brings to realization in his characteristically charming fashion. The introductory essay states that "A day off is a day that a man takes to himself," explains this thesis, and suggests modestly that the essays interspersed among the stories, on day-off opinions and prejudices, are merely chapters to be read or skipped, as the reader's day-off humor pleases. Furthermore, nothing in the book is meant "to prove anything, or convince anybody, or convey any profitable instruction"; it is only a book to "browse through" in one's days off. The first story, with its ironic title, "A Holiday in a Vacation," certainly belongs in the book. The next is a "Fisherman's Luck" tale, telling how Bolton Chichester of the Petrine Club went fishing when he was engaged to be married, and thereby met with a singular adventure. "Books that I Loved as a Boy," "Notions about Novels," and "The Art of Leaving Off" are written in informal conversational style, and are based on

distinctly day-off philosophy. Among the nature essays and animal stories, "Silver-horns" will probably raise fresh doubts in the minds of some naturalists, while "Little Red Tom" is labelled "A Contribution to the Fight about Nature Books." A number of attractively tinted illustrations and an artistic cover-design give a decorative touch to a volume that is sure to be a favorite with holiday shoppers.

One of the prettiest novelettes of this season, as well as one of the most delightful from a literary point of view, is Mrs. Kate Douglas Wiggin's "The Old Peabody Pew" (Houghton). It appears in holiday dress with colored illustrations by Miss Alice Barber Stephens, and festive page decorations and end-papers in color. Mrs. Wiggin's sub-title, "A Christmas Romance of a Country Church," states tersely the three elements that combine to produce the simple little story's charm. There is the Christmas spirit, which makes the book an especially appropriate holiday gift, there is romance, — the inevitable feature of successful fiction, — and there is the genuine atmosphere of old New England, easy enough to counterfeit, but very difficult to reproduce in a fashion that will create the illusion of reality for those who have intimate knowledge of the quiet little villages clustering about their white-spired churches, with their Dorcas Societies, their Peabody Pews, and their humble romances. The story appeared some two years ago in one of the magazines; in covers — especially in covers as pretty as those which have been provided for it — it is sure to find hosts of new readers.

"Holly" is a Southern girl, beautiful of course, and fascinating to the verge of distraction, while her inexperience, her orphaned state, and her "reduced circumstances" lend the needed touch of pathos to the portrait. Holly lived in a house which she supposed was her own, but which really, through a series of curious accidents, belonged to a certain Mr. Winthrop of Boston. He, supposing it to be empty, came down to Florida to occupy his property during a much needed vacation — and found Holly. His invalid state disarmed Holly of her sectional prejudices, but there are plenty of other complications — including an irascible Southern suitor approved by all Holly's friends — to make a lively story. It is related by Mr. Ralph Henry Barbour, well known as a writer of clever novelettes. Being longer and more ambitious than his previous efforts, it is natural that it should not be quite so well finished. Nevertheless "Holly" is a pretty story, prettily bound, and illustrated in line and color by Mr. Edwin F. Bayha. (Lippincott.)

"Gallantry" (Harper) is the odd title bestowed by Mr. James Branch Cabell upon a collection of twelve of his eighteenth century tales, reprinted, with considerable additions, from various magazines. One of them, "In the Second April," was accompanied, when it appeared in "Harper's Magazine," by four colored illustrations done by Mr. Howard Pyle. These are reproduced with the new version.

The distinctive character of Mr. Cabell's short-story type is too well known to need much comment. His stories are studies of temperament, of epochs, of "precious" stylistic effects; but the story-interest invariably remains strong. "Gallantry," it appears from the quaint "Epistle Dedicatory to Mrs. Grundy," is Mr. Cabell's characterization of the attitude of the eighteenth century towards life. His description of the gallant is a bit of very pretty writing in prose, pleasantly suggestive, as is the versified prologue, of Mr. Andrew Lang.

"My Lady Caprice," by Mr. Jeffery Farnol, has already been printed in magazine form under another title — "Chronicles of the Imp." It is now published by Messrs. Dodd, Mead & Co. with four colored pictures by Miss Charlotte Weber Ditzler, besides decorated headings and page-borders, and a pretty cover from which the "Lady Caprice" herself, done in facsimile of a gold-framed miniature, looks mockingly out at the reader. The comedy of which she is heroine is set in London and at Selwyn Park, country-seat of the attractive young Englishman whom a titled aunt of the capricious Miss Elizabeth has selected as her niece's future husband. But the Imp, who is Elizabeth's nephew, and the hero, who tells his own story, conspire to defeat this plan. The Imp is decidedly the most ingenious and interesting person in the book, but the Lady's position as the central figure in the romance furnishes good warrant for giving her the title-rôle.

In the "Little Novels of Famous Cities" series (Stokes) appears Mr. Duffield Osborne's pretty story of old-time Perugia, entitled "The Angels of Messer Ercole." The small size of the book, its decorated cover and page-borders, and the sepia-tinted illustrations — from photographs of Perugia, her master-painters, and their works — are the holiday features of the edition. The story, which has been printed before, relates how Ercole da Passigno, humble pupil in painting of Pietro Vannucci, "The Perugian," became a bold lover, daring to lift his eyes to the golden-haired Princess Ottavia Baglioni; and how between them they defied "coward caution and the pride of princes" and made their dream of love come true.

STANDARD LITERATURE IN HOLIDAY FORM.

Undoubtedly the most sumptuous of the illustrated new editions of the year is Messrs. Dutton's reprint of "The Ingoldsby Legends," with pictures by Mr. Arthur Rackham. Mr. Rackham's illustrations for "Peter Pan" were so popular last fall as to create an urgent demand for more of his work, new or old; and accordingly a small English edition of "The Ingoldsby Legends," published in 1898, has been used as a basis, so to speak, of a new definitive edition. That is, some of the pen-and-ink drawings in the earlier edition have been reproduced for the new one, with more or less re-drawing and on a larger scale to conform to the quarto size of the issue. Many of the twenty-four colored illustrations are quite new, and the rest have been worked over and

especially colored. Great pains have been taken with the color-printing, and special mounts are used for the colored and the more ambitious line-drawings. The text has been entirely re-set, and the binding is buckram with decorations in gilt. But these details are of small moment compared with the essential fact that Mr. Rackham has caught the fantastic humor of the "Legends" so perfectly that one feels for the first time his full power. "Rip Van Winkle" and even "Peter Pan" furnished him with a relatively small opportunity. Therefore admirers of Mr. Rackham's very individual style will prefer these drawings to any of his previous work; and persons who have been doubtful about the legitimacy of his effects and inclined to object to the loose rein he gives his imagination will find in the Rackham "Ingoldsby Legends" further evidence on which to base their distaste.

Messrs. Houghton, Mifflin & Co. honor the centennial of Longfellow's birth by the publication of a new illustrated edition of "The Hanging of the Crane," daintily bound and elegantly printed. The publisher's note repeats Thomas Bailey Aldrich's interesting account of the origin of the poem, and explains that the dozen illustrations, which are done in color by Mr. Arthur L. Keller, were actually made at Craigie House, where the poem was written and most of the scenes which it relates were enacted. The colonial architecture of the house also furnishes motives for many of the text decorations by Miss Florence Swan. It is needless to say that the edition is mechanically a very beautiful one, well worthy of the anniversary that calls it forth.

One of the prettiest of the season's holiday productions is Messrs. A. C. McClurg & Co.'s illustrated translation of "Immensee," Theodore Storm's idyllic masterpiece. Mr. George P. Upton, the translator, furnishes, besides a singularly graceful rendering of the text, an interesting appreciation of Storm and his work. The illustrations and decorations are done by Margaret and Helen Maitland Armstrong, whose artistic co-operation is responsible for some of our most beautiful decorated editions. The water-lily, which was Reinhardt's symbol for his lost love, is the decorative motive on pages and cover. Nine delicately tinted illustrations reflect the lyric sentiment and restrained pathos of the text.

"Old comedies are mostly those which, in spite of their being more than a hundred years old, are yet lively and sprightly enough to amuse a modern audience." So writes Mr. Brander Matthews in an appreciative introduction to a new illustrated edition of "The Rivals" (Crowell). There is no question that "The Rivals" is "lively and sprightly enough" to please modern audiences, and modern readers too. Mr. Power O'Malley has illustrated the play for the present edition in a fashion to emphasize both its old-time quaintness and its sparkling humor. His eighteen pictures are reproduced in photogravure, except the frontispiece, which is colored. Typography and binding are artistic.

Messrs. G. P. Putnam's Sons publish a beautiful holiday reprint of George Withers's "Christmas Carroll," with pictures and ornamental text done by Mr. Frank T. Merrill. The "Carroll" is printed twice, once in ornamental lettering, a couplet or a quatrain to a page, with dainty pen-and-ink drawings above and below it and on the opposite page; and again in type, plain and unadorned, at the back of the book. A brief note on the poet's life is also included. The end-leaves of this edition are especially attractive; and so is the cover, which depends upon fancy lettering and color for its adornment.

A particularly attractive Christmas anthology is that compiled by Miss Ina Russelle Warren, chiefly from the work of the older English poets. Of course there is no possibility of finding all one's old favorites in so small a collection, but there will surely be several of them in "Under the Holly Bough" (Jacobs). The book is illustrated with sepia half-tones, separately mounted. The cover-decoration is a sort of composite of mistletoe and holly, the leaves being from the holly shape, but the berries, for some strange reason, colored white instead of red.

MISCELLANEOUS HOLIDAY BOOKS.

Unique among the publications of this or any year is "The Indians' Book," "recorded and edited" by Miss Natalie Curtis, and published with every possible advantage of typography and color-printing by Messrs. Harper & Brothers. The title-page describes the book as "an offering by the American Indians of Indian lore, musical and narrative, to form a record of the songs and legends of their race," with illustrations from photographs and from original drawings by Indians. There is a curious foreword by Hiamori, Chief among the Cheyennes and the Dakotas, and one of the most enthusiastic and helpful of the contributors to the work. "I want all Indians and white men to read," he says, "and learn how the Indians lived and thought in the olden time, and may it bring holy-good upon the younger Indians to know of their fathers. A little while, and the old Indians will no longer be, and the young will be even as white men." This is, in brief, the double purpose of the book; its originality consists in the fact that Miss Curtis has literally done nothing but collect, edit, and arrange contributions actually made by the Indians. The songs and stories are theirs, chosen by the chiefs of the different tribes and their people, often after long and earnest consideration, as being the most worthy to be preserved among the lore of the tribe. The drawings, cover-design, and title-pages are all the free-hand work of Indians, although sometimes they have used an inverted basket to form a circle. The interesting lettering on the tribal title-pages, of which there are twenty-four, each with a characteristic symbolic design by a member of the tribe, was done by Miss Angel De Cora of the Winnebagoes, art instructor at the Carlisle Indian School. Miss Curtis's Introduction explains how she collected her material, going by rail, wagon, or on horseback

from tribe to tribe; offering friendship, and everywhere meeting a warm response and hearty co-operation in her work, in which her part was planned to be that of "the white friend come to be the pencil in the hand of the Indians." She carried to the camps and villages only a note-book and pencil, a camera, and a color-box for the use of the Indians; and she wrote down their songs and stories as she listened to them "by the light of the tipi fire or under the glare of the desert sun, in adobe houses while the women ground the corn, or in the open camp where after some festival or ceremonial gathering a leader re-sang for the book a characteristic song." She respected their superstitions and reserves, tried to represent all types of thought and all sides of life, especially to get at the primitive motives and notions of a primitive race, and to record the stories and songs of the very oldest men. These were often entirely unknown to the younger tribesmen, and sometimes were even told in archaic language. Perhaps the best recommendation that Miss Curtis's work as editor, translator, and musical transcriber can have is the Indians' testimony that her book "speaks with the straight tongue," and the eagerness with which they have awaited its appearance. To most of its white readers the book will be a revelation of the vaguely stirring genius and the art, mystic in its intent, spontaneous in its symbolism, of a child race.

It seems almost incredible, in view of the recent popularity of biography, that John Harvard's life should have waited until now to be written. But the fact is that while his name became a household word in America long before George Washington's, absolutely nothing was known about him save that he was a minister of God and "gave gifts"; so that when in 1842, James Savage offered a reward of five hundred dollars for five lines of information about John Harvard in any private or public capacity, no one could claim it. Since then, however, the baptismal entry in the archives of St. Saviour's Church, Southwark, has been discovered, and assiduous research has unearthed some other facts and suggested many theories. And now comes the first biography, written by Mr. Henry C. Shelley and entitled "John Harvard and His Times" (Little, Brown & Co.). "The pioneer is liable to take a wrong trail now and then," explains Mr. Shelley, modestly, in his preface; "and some allowances will no doubt be made on that score." But Mr. Shelley shows himself accurate and unbiased in stating his slender store of absolutely determined facts, and singularly clever in piecing them together and eking them out with ingenious possibilities. One of the most interesting of these is involved in his attempt to prove, by a chain of circumstantial evidence, that the parents of John Harvard were introduced to each other by William Shakespeare. Throughout his account he aims to "place" John Harvard in his environment, English and American, and thus to make a firm background for the somewhat attenuated outline sketch, which further investigation may modify.

or fill out. The biography is appropriately bound in Harvard crimson, with the Harvard crest and other decorations in gold, and there are a number of interesting and apposite illustrations from photographs.

"There were once two people who supposed that they had lived a happy life. To be sure, the Man Had Always Wanted a Farm, and the Woman Had Never Wanted a Country House; but they had jogged along in comfortable and contented fashion for years and years, until that fateful moment when they walked one day in a forest." So Mrs. Frances Kinsley Hutchinson begins her account of "*Our Country Home*" (McClurg) which the man who had always wanted a farm, and the woman who had changed her mind about having a country house, together built and beautified. The forest which inspired them was a bit of Wisconsin woodland along the shore of a lovely little lake. They bought seventy-two acres of it, and leaving all but a small part untouched except for a roadway leading through it, planned a house and garden for the part bordering on the lake. An architect and a landscape gardener were called in to draw up a general scheme, but the owners constituted themselves a consulting staff, in which was vested the final authority. They were in no hurry to finish their house; they realized that as a matter of fact it could never be finished, and that, if it should ever seem to be so, the fun would be over. Pictures of the house in its first and second years, of an upstairs porch before and after three years of vine culture, and of the formal garden in its various stages, show that a woodland home cannot be made, but must grow. The illustrations in the volume, which are made from photographs by the author, are a decided feature of interest. There are nearly two hundred of them, picturing the house from various vantage-points and showing many interesting bits of detail, practical as well as artistic. Mrs. Hutchinson tells her story most entertainingly, giving many suggestions to readers who are interested in having country homes of their own.

Mr. Clifton Johnson may be unfailingly relied upon to add a volume or two to each year's quota of illustrated books, for which, with versatility unusual in these days of specialization he furnishes both text and illustrations. This year, instead of exploring some new field with note-book and camera, Mr. Johnson has chosen to revise and greatly enlarge two of his early volumes, first issued some ten years ago and now published as companion volumes by Messrs. T. Y. Crowell & Co. The titles are "*The Farmer's Boy*" and "*The Country School*." Mr. Johnson was a New England farmer's boy, and he firmly believes that there is more fun in being that particular kind of boy than in being any other imaginable kind. His recollections are therefore pleasant, though not so rose-colored that they lack the note of reality. Readers who have had similar experiences will find Mr. Johnson a very competent conductor back to the happy land of childhood; and those who have never been New England boys and girls — for Mr. Johnson finds it impossible to leave out the girls

from the story — will enjoy the book just as much, since boys are boys the world over. The memories of district-school, based on Mr. Johnson's experiences and those of his friends, are also written informally, as the story of one child's school-days. Both books gain a unique interest from the fact that the life they picture is passing away; district schools are being deserted, the telephone and the rural mail service have altered the distinctive tone of New England farm life, and it is now if ever that the record of the older period must be written. Mr. Johnson does not explain how he got his photographs of old-time boys and girls. Most likely he hunted out suitable subjects in some remote corner of rural New England. But however obtained, the pictures are certainly interesting and effective.

Mrs. Lucy Fitch Perkins assures us that she is a loyal Westerner, but her "*Book of Joys*" (McClurg) tells of a spring and summer spent in two quaint New England villages, in old houses of the sort that stand far back from the street, shaded by elms and pines, with lilac bushes along the front path and apple-trees, laden with flowers or fruit in season, in the back yard. Mrs. Perkins is keenly alive to both the delights and the limitations of the old-school New England life, seeing it with the clear eyes of an alien who is sympathetic to its charm but fully conscious of its whimsicalities and oddities. Being city-bred, Mrs. Perkins feels the lack of congenial society in the country, but with characteristic optimism she finds compensation in "a more intimate acquaintance with cats and dogs and other live-stock; and," she adds, "if one agreed with the misanthropist who said that the more he saw of men the better he liked dogs, it might he considered a fair exchange." However, the neighborhood of Marston Hill is not a solitude. There are Cousin Henrietta and her husband, who own the place; there is Barney Bump, who helped build them a rustic pergola, expostulating, meanwhile, that "it looked so wild you'd expect gorillas to come out on it any minute"; and there is the "little dove-colored lady" who had a distractingly beautiful old-fashioned garden, but whose ideas about Chicago temporarily snapped the summer's spell of joy for Mrs. Perkins. And at the old homestead there were a Bride and Groom Elect, and a large family party gathered to attend their wedding, which furnishes a fitting climax to the summer's pleasures. Mrs. Perkins, being hitherto known rather as an artist than as an author, has naturally chosen to illustrate "*A Book of Joys*" herself, providing five full-page drawings in color, and for a cover design an inset colored picture of an elm-shaded farm-house.

People who like old furniture and who like still better to go in pursuit of it and to discover it in the most unlikely places, will look far before finding a book so exactly to their taste as Robert and Elizabeth Shackleton's "*The Quest of the Colonial*" (Century Co.). The volume is illustrated by many excellent and useful photographs of typical styles of old furniture, brass, silver, etc., and is given a decorative touch by the addition of a colored frontispiece

and appropriate head and tail pieces cleverly drawn by Mr. Harry Fenn. It contains a great deal of definite and accurately stated information for the amateur collector, besides many anecdotes calculated to quicken his enthusiasm and arouse his envy and admiration. Mr. and Mrs. Shackleton went on exploring tours all through the East and South, and made many discoveries, some of which they bore home in triumph, while others, even finer, were left in the hands of too-avaricious dealers or too-wealthy rivals. But the true collector counts possession only one joy — though the crowning one — among the many that go to make up his experiences. Not the least of these are involved in the necessity of suitably housing his antiques, and not the least interest of Mr. and Mrs. Shackleton's book is the account it gives of their making over their house to fit the sort of furniture they preferred. Of course a book that touches upon so many branches of the large subject of "Antiques" cannot be exhaustive, but the beginner does not want exhaustive treatises; he wants to be guided through the first stages of promiscuous buying. This is what Mr. and Mrs. Shackleton offer to do for him. Incidentally they give much encouragement to the buyer of small means, assuring him that even the choicest specimens are within his reach if he knows where to go for them.

Books on old furniture are having at the present time a vogue similar to that given to books on natural history a few years since. The subject, in its various relations to history and economics, and to the principles of art and construction, is one that admits of a great variety of treatment. A recent contributor to the literature of old furniture is Mr. Fred Roe, whose "Ancient Coffers and Cupboards," published in 1902, is now followed by "Old Oak Furniture" (McClurg). In this volume the author's interest in his subject is that of the antiquary, the collector, and the artist. His illustrations are furnished from his own drawings, including the beautiful frontispiece of a handsome sideboard in his possession, reproduced in color. His "Seventeenth-Century Chair," indexed to be shown on the title-page, however, appears to have been lost from the book, possibly in the American edition only. The author gives little in the way of scientific classification, and enlightens his readers but little regarding the development of the various styles of domestic furniture, but writes always with the collector in mind, ready to warn him against forgeries and other pitfalls which beset the path of lovers of old oak, and incidentally tells of certain traditions attached to some famous articles of furniture in the native English oak, which, in the hands of English workmen, assumed a distinctive character of its own about the time of Elizabeth.

"Browning's Italy" is the somewhat misleading though intrinsically correct title of an interesting study of Italian life and art as it is interpreted in Browning's poetry. The book is written by Miss Helen Archibald Clarke, and published with a decorative cover-design, fancy end-leaves, and some two

dozen photographic illustrations of present-day Italy, by the Baker & Taylor Co. The fact is that Browning's types are so vivid, and his situations so intensely dramatic, that the average reader has to think twice before he realizes that they belong to the Middle Ages, and that "Browning's Italy" means Italy of the Renaissance. Miss Clarke classifies Browning's Italian interests under five chapter-headings: The Dawn of the Renaissance, Glimpses of Political Life, The Italian Scholar, The Artist and His Art, and Pictures of Social Life. For each she supplies the needed background of history, connecting it with the poetry by liberal quotations, — a method which makes possible the extension of her audience beyond the limited circle of those who know Browning thoroughly. On the other hand, the historical studies are complete enough to interest students of Browning, because of the new light they cast on the sources of his love for Italy and on the relation between the historic facts of the records and his poetic interpretation of them.

A whimsical bibelot, which may be counted upon to please fastidious readers, both in substance and mechanical features, is Mrs. Anna Benneson McMahan's "Shakespeare's Gift to Queen Bess" (McClurg). It relates in a simple vivid style that gets a quaint coloring from the archaic type, the story of the court presentation of "Midsummer Night's Dream" before Queen Elizabeth in the Christmas revels at Whitehall Palace in 1596. Mrs. McMahan handles her story with a light touch that deftly conceals much genuine erudition. Her treatment is fanciful and suggestive, but at the same time has an air of verisimilitude that takes her readers back to the Mermaid Tavern, crowded on a Club night, and to the Queen's Palace, decked for a festival and thronged with Elizabethan lords and ladies. There are many pretty illustrations picturing the setting of the tale, and the cover-design is a unique conception.

Among all the holiday books of the season none is more thoroughly artistic in binding, decoration, and make-up than "Gods and Heroes of Old Japan" (Lippincott). Miss Ada Galton is responsible for the decorative features, and Miss Violet M. Pasteur for the text. This latter consists of short stories taken from the sacred writings and ancient histories of Japan. Some are legendary and miraculous; others correspond to the tales of our own age of chivalry. They are simply and gracefully told, with a quaintness that suits the primitive type of the stories. The wide page margins are decorated in tint, with a great variety of graceful floral designs and with odd little figures in attitudes that are full of meaning and suggestion. Many of these sketches are after Hokusai and other old masters. There are also four full-page drawings in color, — one of them, "The Iris Page," being perhaps the crowning feature of the book. Decorated end-leaves and an attractively designed cover complete a book sure to please those who appreciate Japanese art and are interested in oriental mythologies.

NOTES.

"A New Method for Caesar," by Professor F. H. Potter, is published by Messrs. B. H. Sanborn & Co. in their "Students' Series of Latin Classics."

Professor Frank W. Blackmar's well-known text-book of "Economics" has been rewritten in simple form for the use of secondary schools. It is published by the Macmillan Co.

Messrs. John W. Luce & Co. republish in America the English edition of Miss Agnes Tobin's beautiful translations from Petrarch. "On the Death of Madonna Laura" is the title of the collection.

The poems of Bayard Taylor are published by Messrs. Thomas Y. Crowell & Co. in their "Astor" series of poets. The volume does not, however, include the later poems still under copyright protection.

"The Animal Behavior Series," a new collection of studies from the psychological laboratory, is inaugurated by the issue of "The Dancing Mouse," a monograph by Dr. Robert M. Yerkes. The Macmillan Co. are the publishers.

Professor Alexander Kerr goes steadily on with his translation of Plato's "Republic." The fifth of the little pamphlets (containing a book each) is now published by Messrs. Charles H. Kerr & Co. This number contains an introduction to the entire five books.

"History in Fiction," by Mr. Ernest A. Baker, is a classified and annotated catalogue of historical novels. The work is in two volumes, one devoted to English fiction, and the other to American and foreign novelists. Messrs. E. P. Dutton & Co. are the publishers.

"Immuochemistry," by Mr. Svante Arrhenius, is a volume on "the application of the principles of physical chemistry to the study of the biological antibodies," based upon a course of lectures given by the author at the University of California. The Macmillan Co. publish the work.

The Macmillan Co. have undertaken the publication of a translation, by Mr. E. M. Waller, of the "Memoirs" of Alexandre Dumas. The first volume, covering the author's boyhood up to the age of nineteen, is at hand, and is furnished with an introductory essay by Mr. Andrew Lang.

"A Field Book of the Stars," by Mr. William Tyler Olcott, is a guide to the constellations, illustrated by half a hundred diagrams, published by the Messrs. Putnam. The little book also contains a catalogue of star-names with their meanings, and some elementary matter about meteors and planets.

The American Book Co. publish a "High School Algebra" by Professor J. H. Tanner; a "Practical Zoology," by Professor Alvin Davison; and, in their series of "Eclectic Readings," volumes on "Explorers and Founders of America," "Famous Pictures of Children," and "The Adventures of Deerslayer."

A third edition, revised and enlarged, of Mr. R. A. Streetfeild's historical work on "The Opera" has just been published by the J. B. Lippincott Co. This very readable and trustworthy book may be commended to all lovers of music who wish to know something about the great works of the lyric stage.

The Dalmatian coast is one of the most interesting parts of Europe, and is as yet comparatively unspoiled by the tourist. It will not long remain so if many books are published about it as charming, both in text and illustration, as Mrs. Maude M. Holbach's "Dalmatia: The

Land Where East Meets West." One can hardly glance over these fifty or more plates without at once being seized with a wild desire to start upon an Adriatic trip.

"Little Eyolf," "John Gabriel Borkman," and "When We Dead Awaken" are the three plays comprised within the eleventh (and concluding) volume of Mr. Archer's uniform edition of Ibsen in English. In the last-named of the three plays Mr. Archer finds evidences of a "mental breakdown" which it never occurred to us to detect. Messrs. Charles Scribner's Sons are the publishers of this edition.

The Open Court Publishing Co. send us an ingenious satire on agnosticism, by Dr. Paul Carus. It is entitled "The Philosopher's Martyrdom," and takes the form of a report of the discussions of an imaginary philosophical club. Dr. Carus has also recently prepared a sort of primer of Buddhism, entitled "The Dharma," which includes an exposition of the "religion of enlightenment," and an anthology of "Gems of Buddhist Poetry."

The John Lane Co. publish an illustrated edition, in a single large volume, of "The Poems of Coleridge." Mr. Ernest Hartley Coleridge provides an introduction. The order of the poems is chronological. A few pieces, still under copyright, are not included, but on the other hand, the present volume contains a few unimportant poems now collected for the first time. As for Mr. Gerald Metcalfe's illustrations, we may say of them that they are interesting, but in no way extraordinary.

THE SEASON'S BOOKS FOR THE YOUNG.

The following is a list of all children's books published during the present season and received at the office of THE DIAL up to the time of going to press with this issue. The titles are classified in a general way, and brief descriptions of the character and contents of the books are given. It is believed that this carefully-prepared list will commend itself to Holiday purchasers as a convenient and trustworthy guide to the juvenile books of 1907.

STORIES FOR BOYS ESPECIALLY

The Kenton Pines; or, Raymond Benson at College. By Clarence B. Burleigh. Illus., 12mo. Lothrop, Lee & Shepard Co. \$1.50.

The third story of which Raymond Benson is the hero. "Kenton College" is evidently Bowdoin, where the author graduated.

The Young Train Dispatcher. By Burton E. Stevenson. Illus., 12mo. L. C. Page & Co. \$1.50.

The young hero is given many opportunities to prove his courage in the course of the exciting adventures which befall him.

Jack Lorimer's Champions; or, Sports on Land and Lake. By Winn Standish. Illus., 12mo. L. C. Page & Co. \$1.25.

Another book about High School life and athletics, by the author of "Captain Jack Lorimer."

Sunaysia Tad. By Philip Merrill Mighels. Illus., 12mo. Harper & Brothers. \$1.25.

Tad and his dog Diogenes are outcasts, who face the world together and finally conquer it.

Harry's Runaway and What Came of It. By Olive Thorne Miller. Illus. in tint, etc., 12mo. Houghton, Mifflin & Co. \$1.25.

Mrs. Miller's latest story concerns a mischievous boy, who persuades one of his playmates to run away with him. Their experiences are entertaining and point a moral, too.

Making the Freshman Team. By T. Truxton Hare. Illus., 12mo. Penn Publishing Co. \$1.25.

College athletics form the chief theme of this story. The author is himself a well-known athlete.

The Boys of Pigeon Camp: Their Luck and Fun. By Martha James. Illus., 12mo. Lothrop, Lee & Shepard Co. \$1.25.

This second volume of the "Pigeon Camp Series" tells of more good times that Jimmie Suter and his friends had in camp.

A Voyage with Captain Dynamite. By Charles E. Rich. Illus., 12mo. E. P. Dutton & Co. \$1.25.

A party of boys are rescued by Captain Dynamite, who forces them to stay on board the mysterious ship "Marella" through the rest of an exciting cruise.

- Vivian's Lesson.** By E. W. Grierson. Illus., 12mo. J. B. Lippincott Co. \$1.25.
Like most boys who will read about him, Vivian needed a lesson in obedience and carefulness, and he got it.
- An Annapolis Fete.** By E. L. Beach. Illus., 12mo. Penn Publishing Co., \$1.25.
The story of a cadet at the United States Naval Academy.
- Peter: A Christmas Story.** By Mrs. Edwin Hohler. Illus., 12mo. E. P. Dutton & Co. \$1.25.
Peter is a little English lad, and the story tells of the strange adventures that fell to his lot one Christmas week.
- A West Point Yearling.** By Paul B. Malone. Illus., 12mo. Penn Publishing Co. \$1.25.
As president of the Yearling class the hero succeeds in breaking up bazing at the military academy.
- The Great Year.** By Albertus T. Dudley. Illus., 12mo. Lothrop, Lee & Shepard Co. \$1.25.
The same boys appear in this latest "Phillips Exeter" book and there are some new ones. Athletics is, as usual, the center of interest.
- STORIES FOR GIRLS ESPECIALLY**
- The Little Colonel's Knight Comes Riding.** By Annie Fellows Johnston. Illus., 12mo. L. C. Page & Co. \$1.50.
Probably the last "Little Colonel" story, in which the Little Colonel finds her Prince.
- Abbie Ann.** By George Madden Martin; Illus., in color, etc., by C. M. Relyea. 12mo. Century Co. \$1.50.
Abbie Ann has red hair and the sort of temper that is supposed to go with it. Nevertheless you can't help liking her, for she is as irresistible in her way as Emmy Lou.
- The Daughters of the Little Grey House.** By Marion Ames Taggart. 12mo. McClure Co. \$1.50.
A sequel to Miss Taggart's popular "Little Grey House," telling the experiences of the same girls grown older.
- Mina's Career.** By Christina Gowans Whyte. 12mo. Macmillan Co. \$1.50.
A new book by the author of "The Story Book Girls."
- Six Girls and the Tea Room.** By Marion Ames Taggart. Illus., 12mo. W. A. Wilde Co. \$1.50.
A sequel to "Six Girls and Bob," telling how the six made a success of their tea room, and what good times they had in the "Patty-Pans" flat.
- Day: Her Year in New York.** By Anna Chapin Ray. Illus., 12mo. Little, Brown & Co. \$1.50.
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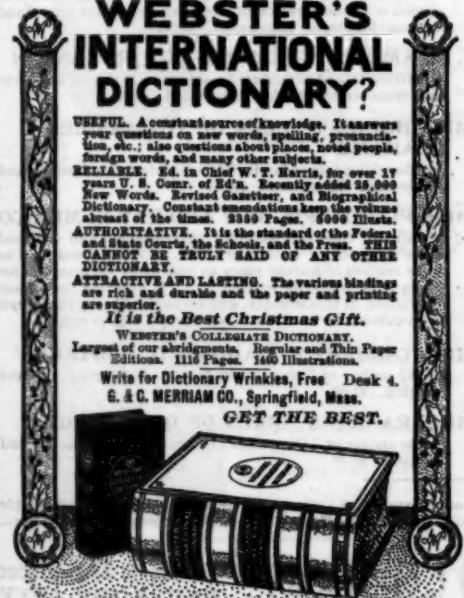
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